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DUSOLINA GIANNINI
Soprano
Featured at the Salzburg Festival This Summer

AT THE LIDO, VENICE.

Right to left, Giovanni Martinelli, tenor of the Metropolitan Opera; Lawrence White, American tenor; Bettina Martinelli, and Grena Bennett, assistant music critic of the New York American.

GRACE MOORE

and her husband, Valentine Parera, with a guest at Casa Lauretta, her villa on the Riviera at Mougins in the Alpes Maritimes. It is situated a few miles from the Mediterranean, overlooking Cannes.

KIRSTEN FLAGSTAD,

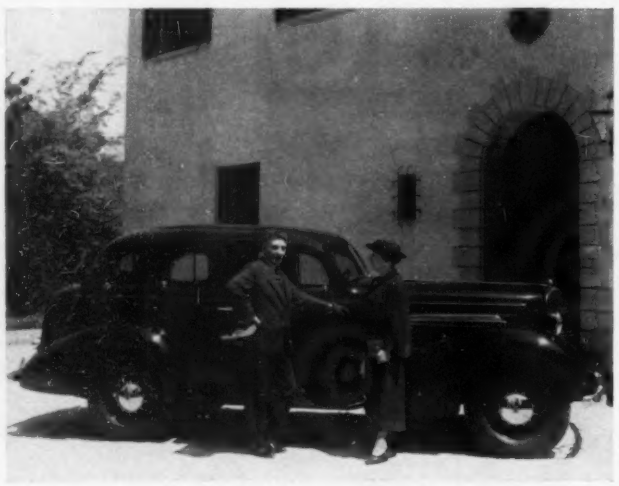
soprano of the Metropolitan Opera, enjoying a sunbath at her summer home in Kristiansand, Norway.

"THE FOUR CROOKS"

alias Richard Crooks and his family, visiting the ninety-four ruins on the Isle of Visby during their vacation cruise this summer.

GEORGES MIQUELLE,

first cellist of the Detroit Symphony Orchestra, spent the summer at Chautauqua, N. Y. Mr. Miquelle will be heard in recital in New York, October 16, at Town Hall.



MR. and MRS. JOSEF LHEVINNE

with the new car which they bought in Indiana, following their recent recital in Muncie, Ind. Mr. and Mrs. Lhevinne motored back to New York. They spent the summer in Camden, Me., teaching and preparing their concert programs for the coming season.

HARP COLONY AT THE SUMMER HOME OF CARLOS SALZEDO AND LUCILE LAWRENCE

at Camden, Me. From left to right standing behind Miss Lawrence's and Mr. Salzedo's modern harps are three prominent harpists: Alice Chalifoux, first harpist of the Cleveland Orchestra; Lucile Lawrence; Florence Wightman, solo harpist of the National Broadcasting Company, who, on August 10, inaugurated another series of weekly concerts over WEAF. Below these three artists are: Reinhardt Elster of Indiana; Frances Stainton of Baltimore; Peggy Rosenbaum of Philadelphia; Shirley Retzer of Walla Walla, Wash.; Helen Wig of Los Angeles; Dorothy Fordyce of Spokane, Wash.; Marjorie Call of Indiana; Ethelind Hutchison of Saginaw, Mich.; Eleanor England of Ponca City, Okla.; Coreva Hanford of Ohio; Monty Phillips of Oberlin; and Carlos Salzedo.

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Salzburg Festival Surpasses Successes of Former Years

World's Elite Gather in Lovely Austrian Town, Sacred to Memory of Mozart—Applaud Lavish Program of Master Works and Galaxy of Great Interpreters—Toscanini, Walter, Weingartner, Kleiber and Boult Conduct Operas and Orchestral Concerts

By DR. PAUL A. PISK

SALZBURG.—The biggest star in the Salzburg crown this summer was that Toscanini conducted fifteen times. The entire world seemed to be there to hear his six performances of Fidelio, his four presentations of Falstaff, his Philharmonic Orchestra concerts, and his programs especially done for the American National Broadcasting Company. Other important Salzburg performances were also broadcast for practically a thousand different stations, and Germany alone refused to acknowledge the importance of this festival.

Toscanini brings out not only the technical wonders of Falstaff, but also its engaging spirit. In the title role, Mariano Stabile proved himself both an excellent actor and singer. Edith Mason triumphed as Nanetta. Maria Caniglia lent real temperament to her impersonation of Alice. Dusolina Giannini, recovering from indisposition which postponed her appearance in the latter role, sang it with vocal and histrionic distinction in a later performance. Outstanding vocally was also the Fenton of Dino Borgioli.

Toscanini's second opera was Fidelio. Lotte Lehmann's Leonore was absolutely ideal, and Andreas V. Rösler, fine-voiced Hungarian tenor, made a Florestan full of intimate feeling for the beauties of the music. Others in the cast were Alfred Jerger (Pizarro), Luise Helletsgruber (Marzelline), and Emanuel List, well-known American basso (Minister).

Falstaff was a sensational success for Toscanini, but in Fidelio that success was doubled and redoubled, and the maestro was obliged to appear again and again to acknowledge the frenetic applause of houses packed full of admirers.

BRUNO WALTER DOES MOZART

The festival opened with Tristan and Isolde, staged by Otto Erhardt and conducted by Bruno Walter, with Anni Konetzni as Isolde and Kerstin Thorborg, a perfect Brangäne. Walter, however, had his greatest success in Don Giovanni, the same Italian cast officiating as last year. Ezio Pinza, world-famed in the part, was Don Giovanni. Arangi-Lombard (Donna Anna) and Virgilio Lazzari (Leporello) were also outstanding.

Walter likewise was tremendously hailed when he conducted Il Seraglio (Mozart), which was given in the same stage setting it had at the Florentine May. The American tenor, Charles Kullmann, captured his listeners with his musical culture and feeling for style. Margherita Perras did beautiful coloratura work, and Berthold Sterneck displayed much good humor as Osmin.

Special mention should go to the *Regie* of Dr. Herbert Graf, young Viennese producer, who staged the Philadelphia Orchestra's operas last year and this winter returns to America.

WEINGARTNER SCORES

Two other Mozart operas were conducted by Dr. Felix Weingartner, director of the Vienna State Opera, with the same artists and setting as employed in the Austrian capital. Così fan tutte was newly performed in Vienna two months before the Salzburg representation. Josef Manowarda, who last winter went to Germany, was replaced by Karl Norbert. Dr. Lothar Wallerstein, the stage director, quite entered into the spirit of this sparkling musical comedy.

The center of the Figaro performance was Jarmila Novotna, who not only has the personality and beauty for the role of the Countess, but a real Mozart style as well. Margit Bokor, as the flirting page Cherubino, was lovely. Weingartner's part in these works won him ovations. One drank from his musicianship a deep sense of artistic satisfaction.

The only Strauss work of the festival was Rosenkavalier. It was conducted by Josef Krips. Lotte Lehmann was acclaimed for her Marschallin, and Jarmila Novotna enchanted the audience in the title role.

ORCHESTRAL EVENTS

Eight Philharmonic concerts were given in the Festival Hall and the Mozarteum, conducted by five conductors. Weingartner began with an all-Beethoven program including the seldom-heard Leonore Overture No. 2. Weingartner's second séance was devoted to French music, his readings of Berlioz (Fantastique), Debussy and Dukas being very fine indeed. Vera de Villiers, soloist in some orchestra songs by Berlioz and Duparc, was heartily appreciated, and as already intimated, Vienna's "grand old man of music" won a brilliant success.

KLEIBER'S CONCERTS

Kleiber, who some months ago left Berlin, conducted two concerts. The first comprised Beethoven's seventh and a Bach concerto (Marcel Maas, Belgian pianist, doing the solo part). The second consisted of New World Symphony (Dvorak), B flat symphony (Schubert) and, to finish off with, a Waltz by Josef Strauss, which the Philharmonic Orchestra delivered with genuine Viennese charm. Kleiber's personal success throughout was great.

BOULT AND BRITISH MUSIC

A program of interesting British music was projected by Adrian Boult, leader of the

(*Continued on page 7*)

Chicago City Opera Roster

CHICAGO.— Paul Longone, manager of the Chicago City Opera, has issued his first official announcement of the roster for the coming season, which will open on November 2. Gennaro Papi continues as musical director of the company.

At the time the announcement was issued, the followng artists had been signed: Sopranos—Rosa Raisa, Lotte Lehmann, Maria Jeritza, Jean Tennyson, Marion Claire, Hope Hampton, Margery Maxwell, Virginia Pemberton, Ruth Miller and Julia Peters; contraltos—Coe Glade, Eleanor La Mance, Sonia Sharnova, Ada Paggi, Maria Matyas and Maria Barova; tenors—Tito Schipa, Joseph Bentonelli, Armand Tokatyan, Mario Chamlee, William Martin, Sydney Rayner, Frederick Jagel, John Pane-Gasser and Giuseppe Cavadore; baritones—John Charles Thomas, Carlo Morelli, Carl Schiffeler and Joseph Royer; bassos—Ezio Pinza, Virgilio Lazzari and Chase Baromeo.

Mr. Longone is negotiating with other artists in this country and Europe. D.

London "Proms" Draw Throngs; Old Music Heard at Haslemere

Sir Henry Wood Leads Native First Hearings in Queen's Hall Series—Beethoven Gains in Popularity, Bach and Wagner Slightly Decline—Dolmetsch Programs at Haslemere Bring Rare Novelties from the Past

By CESAR SAERCHINGER

LONDON.—The great summer event of the British metropolis, as for the past forty years, is the season of Promenade Concerts at Queen's Hall. Again, as always, conducted by their founder Sir Henry Wood, they are now in their third week, drawing the additional crowds with five more weeks to come.

Except for the usual dose of novelties, the season is proceeding "on well-established lines," according to a charmingly English under-statement in the official publicity.

Change in England is so gradual that the addition of a non-Wagnerian finale to the traditional Wagner nights (Mondays) is regarded as an innovation. And it may be significant at that: a waning of the craze in this citadel of Wagnerism may mean that Wagner is at last going the way of Tschaikowsky and the other dethroned demi-gods of the "Proms." At any rate, at the end of the first Wagner nights we are having Dukas, Bruneau, d'Indy, and even Berg's Wozzeck excerpts, without protest from the Old Stagers; and here a place has been found too for some British novelties conducted by their composers, such as Ireland's Mai-Dun, a vigorous but eclectic piece of tonal imagery.

HOMAGE TO BEETHOVEN

The most popular nights of the Prom weeks are Fridays, which are Beethoven nights. Not a square foot is vacant in the "Promenade" nor a seat among the "gods." All the Beethoven symphonies will be played in the course of the season, including the ninth, with the choral fantasia at the end. Bach, who used to have a weekly night to himself, now divides the Wednesdays with Handel and Brahms—that is, Wednesdays are either all-Bach or Handel or Brahms (with a little coda for quasi-comic relief). This may mean a slight recession of the Bach wave or not; Bach was certainly being overdone here.

The uniformity of the Mozart-Haydn Tuesdays is, alas, broken up by the addition of Tschaikowsky and other Russians, Liszt, etc., and a whole "Prom" program devoted to Saint-Saëns, to Debussy and Ravel, and to Sibelius may or may not indicate a change of taste. To offset this, however, we have occasional one-composer evenings devoted to Mozart and to Schubert.

TWO BRITISH NOVELTIES

The novelties thus far have included an attractive overture by the English composer Eric Fogg, called September Night. It is deft, delicate, well constructed and free from all grandiloquence. Then there was a Passacaglia "on a well-known theme" by a more recent newcomer, Gordon Jacob, who at forty has begun to emerge from obscurity. A pupil of Stanford and Vaughan Williams, he is in his turn already teaching composition at the Royal College of Music. The "well-known theme" is the folk tune Oranges and Lemons, and the monotony created by its frequent recurrence was somewhat disguised by the artistry with which it was treated. But there seemed to be no real building-up and the listeners, like Queen Victoria, were "not amused."

The soloists who have thus far appeared include Eva Turner, Arthur Fear, Lilian Stiles-Allen, Maggie Teyte, Joan Coxon and Roy Hendefson among the singers; Harriet Cohen, Clifford Curzon, Marcelle Meyer, Leff Pouishnoff and Solomon (who played the Beethoven E flat Concerto) among the pianists; Joseph Szigeti, who gave an outstandingly musical performance of the Brahms violin concerto; and, for the first time, the Grinke Trio, who were heard in the Beethoven triple concerto.

THE DOLMETSCH FESTIVAL

For the eleventh consecutive season Arnold Dolmetsch, patriarch of antiquarian music, has conducted his two weeks' festival in the delectable Surrey village of Haslemere. To Mr. Dolmetsch the Golden Age of music lies in the sixteenth, seventeenth and eighteenth centuries, after which period it went

(*Continued on page 34*)

Norma Impresses Verona Arena Multitudes

Bellini Opera Presented to Audience of 25,000

By GERHARD WILLNER

VERONA.—The effects of music depend not only upon the quality of performance, but in a high degree upon the circumstances and place in which performed. Beautiful old Verona has the good fortune to possess an ideal setting for operatic festivals of large proportions: the Arena, one of the most gigantic monuments which Imperial Rome relegated to its own and subsequent centuries. Nearly every house in Verona has its own romantic story, but the heart of Verona is the Arena. All the beautiful castles, churches, old houses, bridges and streets seem to point to it, and now, in the same place where, over 1,600 years ago, the cruel entertainments of ancient Rome held sway, the power of Music is felt, and vast audiences of never less than 25,000 souls find release from the cares of daily life in the strains of Wagner, Verdi or Bellini.

NORMA TRIUMPHS ANEW

The signal event of this summer's *stagione* in the Verona Arena, was Bellini's Norma, the performances of which in this unique and thrilling setting, were utterly admirable and ideal. Bellini passed on a hundred years ago, but a hundred years in the timeless atmosphere of Verona are as nothing, and this may be the chief reason why Norma here made almost the impression of a "modern" composition. Indeed, Norma was so perfectly achieved by the Arena company, it proved again that, for a first-class presentation of opera, an impeccable ensemble does more than the mere presence of one or two famous singers. What a reading it was!

The scenery needs the lapidar simplicity which it has in Verona, art and science combining to bring out the character of an antic tragedy. The cast consisted of such expert artists as Gina Cigna (Norma), Ebe Stignani (Adalgisa), Lina Lanza (Clotilde), Ettore Parmeggiani (Pollione), Tancredo Pasero (Oroveso) and Luigi Nardi (Flavio). The chorus was magnificent—it is one of the best in Europe—the orchestra was superb. The man at the helm was that eloquent opera director, Gino Marinuzzi. The wonders he worked with the Bellini score provided a memory that will never diminish, and the whole evening can be summed up as a rare aesthetic-emotional experience. Over the Arena, the beautiful heaven of Italian night, bright with stars, lent something ageless to the work on view, and the only reminder the spectator had that he was still on this earth, was an occasional bat flapping its jerky way through the light of the great Arena lamps. G. W.

Monteux to Conduct Coast Orchestras

French Musician to Lead San Francisco Symphony for Entire Season—Will Also Share Los Angeles Philharmonic Baton with Klemperer and Schönberg

LOS ANGELES.—Pierre Monteux has been engaged as permanent conductor of the San Francisco Symphony Orchestra. The French leader conducted three concerts in the Hollywood Bowl during the week of August 6. His success was so marked that negotiations were at once opened for his engagement in the Golden Gate City. He will have charge of the entire sixteen weeks' San Francisco Symphony Orchestra season, which will open in January and end in April.

LOS ANGELES SCHEDULE

Monteux has also been contracted by the Los Angeles Philharmonic Orchestra to conduct twelve concerts in the regular winter season, starting on November 14. Arnold Schönberg has been invited to direct two programs on December 26 and 27. Otto Klemperer will lead the balance of the season, beginning in January and continuing

(*Continued on page 33*)

BELLINI, THE MASTER MELODIST

By T. HOWARD JAMES

SONG, Song, and a third time Song, ye Germans! For Song is once for all the speech wherein man should musically express himself; and if this language is not made and kept as self-dependent as any other cultivated speech, then no one will understand you."

When, in 1837, Richard Wagner penned his plea to German opera composers, the deep impression which the beautiful and expressive melodic creations of Bellini had made upon him was still fresh in his memory. "I shall never forget," he had written, "the impression lately made on me by a Bellini opera after I had grown heartily sick of the eternal allegorizing orchestral bustle, and at last a simple, noble Song shone forth again."

The Italian master of melody, in 1837, had been dead but two years. His operas were produced and loved throughout Europe and they were the bulwarks of those who fought against the florid vocalism which Rossini had brought into vogue. The opponents of Bellini's style found much to criticize in his "incorrect" harmonies, his thin orchestration, his weak dramatic portrayal. Yet they could not gainsay the enchantment which his beautiful melodies held for the Italian and French —yes, even for the austere German public. Faults he had which could not be denied, but likewise merits which well justify his claim to greatness. His was a genius that was entirely devoted to lyrical expression and melodic beauty.

Bellini's Beginnings

Vincenzo Bellini was born November 1, 1801, in the pleasant and prosperous village of Catania, near the foot of stormy Mount Etna. His father was a musician, as was his father's father before him. The young Vincenzo early exhibited a talent for music. He received little encouragement at first from his father, who wished to reserve him for a "nobler career." It was the grandfather who directed the lad's first efforts and encouraged his inclination toward composition.

As Vincenzo's talent and interest in music came more and more into evidence, the father seems to have abandoned his idea of a "nobler career" for the boy and set about to procure for him the best training available. The opportunities afforded in Catania soon were inadequate, and the elder Bellini petitioned the municipality to send his son to Naples. The royal Intendant received the petition favorably and in 1819 Vincenzo entered the ancient and famous Conservatory of Naples. Here he studied for two years under the aging but still capable master, Giacomo di Tritto. At the end of this time, the lad passed under the instruction of Nicolo Zingarelli, the director of the Conservatory.

During the early part of his stay at the Conservatory, Bellini seems to have made no noteworthy impression upon his instructors or associates. As a performer he was at best mediocre. One thing alone set him apart from his fellow students. This was his early attempts at composition, efforts mostly instrumental and showing little promise of their composer's future eminence. Five symphonies, three masses with orchestral accompaniment, several psalms, and many small pieces for flute, clarinet and piano, none of which were ever published, bore ample evidence of his prolific—if not inspired—activities.

A Rebellious Pupil

It was not long before Bellini's "radical" tendencies clashed sharply with Zingarelli's extreme conservatism. The latter appears to have more and more neglected his student, whom he reproached frequently for his "superficial and inaccurate manner of writing, which could lead to nothing." Zingarelli even went so far as to warn the rebellious pupil that if he persisted in writing the opera he projected, he must do so without assistance.

Thus it was that Adelson e Salvina was completed without a word of advice or assistance on the part of the stern director. The opera was performed by fellow students of the Conservatory early in 1825. Bellini, who indulged in a wholesome amount of self-criticism, dubbed the work a "poor mess" and, considered as a whole, it doubtless was. Nevertheless, sufficient promise was shown in parts to induce Barbaja, impresario of the San Carlo at Naples, to commission the young composer to write an opera for that theatre.

The result was Bianca e Fernando, performed in May, 1826. Concerning this work, de Lafage, a noted French critic of the day, remarks that "without precisely announcing the system afterwards adopted by the composer, the opera Bianca e Fernando already reacts against the manner of writing put in fashion by Rossini, but only in a sort of negative way; for that which impresses one in this work is the feebleness of the harmony and the orchestration, rather than the creation of songs of a new form and color." However, the opera caught the fancy of the King and as a matter of course, of the Neapolitan public. The young composer received the handsome sum of three hundred ducats in addition to promises of a bright and prosperous future.

Unlucky in Love, Fortunate in Art

Meanwhile Bellini had received the great and perhaps only major disappointment of his career. During his stay at Naples, Vincenzo had been a constant visitor at the home of a learned magistrate, Francesco Fumaroli, and a tender romance had sprung up between the young composer and the Judge's talented daughter, Maddalena. The high-minded magistrate, however, did not look with favor upon the suit of the then obscure musician, and the lovers were forced to part, never to meet again.

The incident left an indelible impression upon the sensitive mind of the young musician. His occasional moodiness gave place to frequent spells of despondency which even the brilliant successes of later life could not dispel. The memory of Maddalena remained fresh in his mind until his death.

The measure of success which had been attained by Bianca e Fernando encouraged Barbaja to request of Bellini an opera for La Scala at Milan. Bellini, eager to leave the scene of his unhappy love, readily accepted and set out for Milan. Here Fortune, which had already, it seemed, taken him by the hand, brought about the meeting of the young composer and the gifted poet and librettist, Felice Romani. The association of the two artists proved of great value to both and bore immediate fruit in the opera Il Pirata. This work was produced at La Scala on the night of October 27, 1827, by a distinguished cast which included the celebrated tenor Rubini, for whom and under whose personal guidance the leading male part had been written.

Il Pirata was an instantaneous success. Within a few weeks Vienna had endorsed the verdict of Milan. Bellini's fame was now no longer merely Italian but European in its scope. In due time the work was performed in England and America with acclaim upon each occasion. It was, incidently, the only one of Bellini's operas done in this country during the lifetime of the composer. The New York première occurred in 1832 under the management of the tenor Montressor.

Success Comes Apace

Bellini's career from this point on was one of almost unbroken success, bringing with it both pecuniary rewards and high recognitions of meritorious service, even to the Legion of Honor. How different the life of this child of fortune and that of the unfortunate genius who created Boris Godounoff and who resembled the Italian master in some respects!

Competition for the services of the young composer now became strong but Bellini wisely restricted the number of his productions. His next opera La Straniera was not completed until early in 1829 although Bianca e Fernando had been given a much needed revision in the meantime. La Straniera was first produced at La Scala on February 14, 1829, and had a warmly favorable reception, without, however, winning the universal popularity that had been accorded its predecessor—a fact due to the weaker plot rather than to inferior musical treatment.

After the completion of La Straniera, Bellini accepted a remunerative offer to compose an opera for the theatre at Parma. The work was carried out under difficulties. In order that he might not be separated from

VINCENZO BELLINI,
the centenary of whose death, on September 24, is being widely observed; from a portrait in colors in the Bellini Memorial Museum at Catania.

Romani, Bellini had refused to accept a libretto from a native writer. By his refusal he incurred the disfavor of an influential group. And, at this of all times, Romani failed him. The libretto to Zaira was poor. Bellini himself was far from his best. The opera encountered decided failure.

Bellini, undaunted, immediately scrapped Zaira and turned his attention to that tender and much-used story, the history of Romeo and Juliet. Such parts of Zaira as were worth saving were incorporated in the score of the new opera, and in March, 1830, I Capuletti ed i Montecchi received its première at Venice. The performance was accorded a tremendous popular ovation. Francis I, of Naples, sent the composer the Medal of Civil Merit. Bellini for his part dedicated the work to his fellow-citizens of Catania.

The Birth of Sonnambula

Bellini's return to Milan was accompanied by an illness which all but cost him his life. Youth and care effected his recovery, however, and soon he commenced work with undiminished energy upon the score of La Sonnambula. The libretto was quite to his liking and perfectly suited to his genius. Moreover, he enjoyed the benefits, during the course of this work, of intimate contacts with the two artists who were to sing the leads, Rubini and La Pasta. All these factors interacted to yield the best possible results, and La Sonnambula far surpassed any of Bellini's previous attempts. It was splendidly received at its early performances, and became an established favorite in the opera repertoire of the major theatres of Europe. Everywhere it was hailed with delight by its hearers, who found enchantment in its beautiful melodies.

Some critics there were, of course, who could see little merit in the work and one of these even remarked that "the attraction of La Sonnambula, as anybody who has seen it may have observed, lies in the interest excited by the poor sleep-walker's perilous descent." (Hogarth, Memoirs of the Musical Drama.) However, posterity has hardly endorsed this claim and the opera is considered by many today to be Bellini's masterpiece although the composer himself accorded that distinction to his next work, Norma.

Norma Affronts the Conservatives

Less than a year after the production of La Sonnambula, Bellini brought forth (December 26, 1831) an opera of entirely different character, albeit a work of equal or greater genius—the famous Norma.

A severe shock awaited the composer, however, when Norma was coldly received at the first performance. The theme was deeper and nobler than any the composer had previously attempted, and he had left behind his light, familiar style. His public did not recognize him in his new guise. Astonished and disappointed, Bellini wrote to a friend that this first performance was a *"Fiasco! Fiasco! solemne Fiasco!"*

After a few performances, however, enthusiastic receptions replaced the frigid indifference of the first night. Today Norma has a definite place among the leading operas in the repertoire. A recent critic has stated that "no Italian opera score today is more alive or more worthy of living than that of Norma." Puccini considered the work one of the five greatest operas of all time, the other four being Die Meistersinger, Aida, Carmen, and Boris Godounoff.

"The Swan of Catania"

A brief period of leisure now intervened during which Bellini visited his native city of Catania, which he had not seen for several years. During this vaçation he wrote, with apparently no thought of public performance, a short opera, Il fù ed il sarà. This work was performed only in private and little is known of it today.

Upon his return to Venice, Bellini set to work upon Beatrice di Tenda, produced on March 16, 1833. It fell flat and was never thereafter restored with any success. This failure, however, was not sufficient to dim the brilliance of Bellini's glory. The success of Norma and Sonnambula were too firmly established to allow of that.

Puritani Delights Paris

After a stay of some months in England, where, it appears, he was not as well received as some English writers would have us believe (a fact due perhaps in some measure to the concurrent visit of Paganini), Bellini went to Paris. Here upon Rossini's recommendation, he was engaged to write an opera for the Théâtre Italien. The result was I Puritani, produced in January, 1835.

In his work on this opera, Bellini was separated from Romani, for the first time since the beginning of their association, and his new librettist did not serve him particularly well. The composer, for his part, added to superb melodies of the true Bellinian type a much improved and more colorful orchestration. The Parisian critics recognized the advance and promptly gave him credit for it, believing that the change was made to conform to Parisian taste. It seems, however, much more likely that the improvements were the result of natural artistic growth rather than of studied effort to please a new public. The Italian master was ever a progressive and intelligent worker.

Final Opera and Death

I Puritani proved to be the last work from Bellini's pen. Soon after its production, he was stricken with an illness from which he never recovered. His vitality, always low, ran out at last. Unremitting in both work and pleasure, he had burned his candle at both ends.

"From his youth upwards," writes J. W. Mould in his Memoirs of Bellini, "Vincenzo's eagerness in his art was such as to keep him at the piano day and night till he was obliged forcibly to leave it. The ruling passion accompanied him through his short life and by the assiduity with which he pursued it, brought on the dysentery which closed his brilliant career, peopling his last hours with the figures of those to whom his works were so largely indebted for their success."

Bellini died September 23, 1835, at the age of thirty-four. "This most fatal September 23 will be an ominous day and one of saddest remembrance in the annals of the Italian stage!" wrote Malibran to a friend, announcing the decease of the master. It was to be a doubly sad remembrance, for just one year later Malibran herself drew her last breath.

Bellini had known for some time, even before the last three weeks of violent illness, that the end was near. We have pathetic evidence of this in a letter dated June 7, 1835. He had just learned of the death of Maddalena Fumaroli, and he tells of how the news brought up "many remembrances, many promises, many hopes." Then, with prophetic instinct, he continues, "Thus all things pass in the world of dreams. It seems to me, and I tell you with a shudder, that it will not be long before I follow to the grave the poor maiden who is no more and whom I loved so dearly."

It may be doubted if Bellini ever had a personal enemy among his host of acquaintances. He was at all times unassuming and amiable and he never invoked comparisons

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Salzburg Is Summer Mecca For International Audiences

(*Continued from page 5*)

London B. B. C. In addition to works of Holst and Williams, he brought two new opuses of living British composers to Salzburg, Music for Strings, by Arthur Bliss, and Tintagel, a symphonic poem utilizing motives from old Celtic legends, by Arnold Bax. The audience appreciated Boult's expert leadership and was also grateful for acquaintance made with this phase of England's art.

DUSOLINA GIANNINI and ARTURO TOSCANINI
leaving the Hotel de l'Europe in Salzburg for a rehearsal of Falstaff, in preparation for the Salzburg Festival.

BRUNO WALTER CONCERTIZES

In his first concert, Walter did Bruckner's "Romantic" symphony, which, some days before the Salzburg Festival, he had interpreted at the Bruckner Festival in Linz. He was also enthusiastically applauded for his subtle delineation of Mozart's Haffner symphony, and for his entrancing manner of doing Suppé and Johann Strauss.

TOSCANINI CHEERED

It was natural that, in his concerts with the Philharmonic Orchestra, Toscanini did not overlook Mozart. What a beautiful reading of the G minor symphony he gave! The fourth symphony (Brahms), La Scala di Seta (Rossini), Vespri Siciliani overture (Verdi), Siegfried Idyll (Wagner), a concerto grosso (Handel) and "Reformation" symphony (Mendelssohn) were also on his lists. It were impossible to imagine orchestral music more perfectly achieved, and Toscanini's magic baton and the wonderful orchestra he conducted provided a rare experience for every hearer.

GERMAN PLAYS

Though music was the dominating feature of the Salzburg Festival, there were also two plays, staged by Max Reinhardt: Everyman, which is given as an open-air performance in front of the Salzburg Cathedral, and Goethe's Faust, played in the open air in a setting representing a Middle Ages town, which Reinhardt had built in the old Felsenreitschule, on the Mönchsberg. The greatest Viennese actors, Paula Wessely (Gretchen) and Ewald Balser (Faust), convinced the audiences of the peerless quality of this immortal poem.

NORÉNA IN CATHEDRAL CONCERT

Five concerts were given in the Salzburg Cathedral, under the direction of Joseph Messner, conductor-organist. For one of these, Vittorio Gnecchi, Italian composer, especially wrote a mass, which made a deep impression. In this work Luisa Corridori, a fine Italian soprano, had the solo.

The fourth Cathedral concert was a special artistic event, in that it brought to Salzburg for the first time, Eidé Noréna, of the Metropolitan and Paris Operas. Singing oratorio arias by Bach and Handel, Noréna's well-trained, beautiful soprano, and impeccable technic, made these songs memorable experiences. She was also admired for her depth of musical expression in sacred songs by Hugo Wolf.

Two concerts devoted to Mozart's church music were given in St. Peter's Cathedral, under Dr. Bernhard Paumgartner. The best offering was the C minor Mass, in which Felicie Hüni-Mihacsek, soprano, was the excellent soloist. Paumgartner was also the leader of four orchestral Serenades in the ancient courtyard of the Archbishop's palace. Mozart himself played in this building and the place can be said to have real Mozart atmosphere.

VARIOUS RECITALS

Added to the official program of the festival were a number of recitals. Lotte Lehmann, accompanied by Bruno Walter, gave a program of German and French songs; pianists Heinz and Robert Scholz brought the piano arrangement of Kunst der Fuge (Bach) and the Rosé Quartet gave chamber music.

BRITISH AND AMERICAN ARTISTS

In addition to the festival, at the same time every night in different halls in Salzburg, international artists gave concerts. Winifred Christie, British pianist, played the Moor double-keyboard piano, winning particular applause in Bach as arranged for the instrument. The violinist Geza de Kresz, and his wife Nora Drewett, who taught in the Mozarteum summer school, gave a fine performance of Brahms' three violin-piano sonatas. In a church concert, four choral preludes for organ, by Ivan Langstroth, American composer, were heard for the first time.

George Hoyen, young Boston conductor, and formerly student of the Salzburg Mozarteum Academy, conducted a Mozart program, and also gave the first audition in these parts of the overture to Mon ami Pierrot, by the American composer Sam Barlow. The soloist at this concert was Elizabeth Travis, Boston pianist, in a Mozart concerto.

Rose Walter gave a song recital of contemporary English iyrics, pleasing especially in numbers by Ireland and Walton, while Marian Anderson, American Negro contralto, added Salzburg to her lengthy list of triumphs.

A PLETHORA OF PROGRAMS

It were quite impossible to report all the other concerts given in Salzburg during the festival period. German, Austrian, Russian, and French singers, violinists, and pianists, filled the halls night after night, though as said above, the chief attractions of the festivities were Toscanini, Walter, and Weingartner in their performances of opera and concert.

In closing this all too brief chronicle of the most wonderful festival Europe has heard in years, it is only fitting and right to mention the men who organized it,—not only the President, Baron Ruthon, of the Salzburg Festspielhausgemeinde, but also the Director, Dr. Erwin Kerber, who worked out the programs—in fact did all his work so splendidly that, for a month, Salzburg was in reality the musical centre of the world.

MEMBERS OF THE FALSTAFF CAST
before a rehearsal of that opera in Salzburg. They are: Fernando Autori, Piero Biasini, Edith Mason, who has been engaged by the Metropolitan Opera; and Mariano Stabile, standing in front of the Hotel de l'Europe, with the manager of this hostelry.

Sir Thomas Beecham to Direct New York Philharmonic-Symphony

The New York Philharmonic-Symphony Society announces the engagement of Sir Thomas Beecham as guest conductor for the three weeks from January 2 to 19 inclusive. During his incumbency, he will direct eleven concerts. Sir Thomas has been in this country only twice before, in January, 1928, when he acted as guest conductor of the New York Philharmonic Orchestra for four concerts and of the Boston Symphony and Philadelphia Orchestras; and in March and April of 1932 when he conducted twenty-one concerts of the Philharmonic-Symphony Society in New York. The Society has requested him to investigate the possibilities of English music with the idea of presenting to the American public outstanding British works.

The Society has also asked Hans Lange, who will conduct during four weeks of the season, to look over the field of American composition and to present each week if possible, a new and interesting composition by some native composer. Mr. Lange has devoted some time to the reading of American scores and will be glad to receive other works for examination, it is stated. The numbers selected will be made public at a later date.

As previously announced, Otto Klemperer will conduct the first thirteen weeks of the season, from October 3 to December 29. Arturo Toscanini will conduct for ten weeks, from January 23 until the end of the season.

Fall Opera Season for London

LONDON.—The Covent Garden Opera Company directed by Sir Thomas Beecham, will make its first appearance in a short season to begin at Covent Garden on September 23. The repertory will consist of Koanga by Delius (first performance). Freischütz, and Siegfried in English, and Un ballo in maschera, La Bohème, and Cenerentola in Italian. H.

Anbruch Changes Owners

Anbruch, the tonal magazine published for seventeen years by the Universal Edition (Vienna), has been sold by that organization, and the new publishers will no longer focus attention upon one music house but intend to widen the scope so as to cover general interests and objectives. Anbruch is represented in America by Associated Music Publishers, Inc., New York.

Carnegie Hall Installing Air Conditioning System

Installation of an automatically controlled system of heating and air distribution is being made in Carnegie Hall, New York's principal concert auditorium, for the opening of the music season this autumn.

NBC to Award Chamber Music Composition Prizes

A competition with awards for chamber music works by American composers was announced by M. H. Aylesworth, president of the National Broadcasting Company, during a recital on September 3 over WEAF network.

The contest will be open to "American composers, native or naturalized, and to foreign-born residents of the United States, possessions or territories, who have applied for citizenshhip and have received their first papers," Mr. Aylesworth said.

First prize will be $1,000, second $500 and third $250 for works having a playing time of twenty to twenty-five minutes. The compositions may be in three, four or five movements, in sonata or suite form.

The closing date for receipt of the compositions is February 29, 1936. Seven judges, under the chairmanship of Frank Black, NBC conductor, will decide the winners.

Works may be submitted for string quartet, string quintet, or for any four or five orchestral instruments. All manuscripts must be sent to the NBC Music Guild Awards Committee, 30 Rockefeller Plaza, New York.

Mitropoulos to Conduct Boston Symphony as Guest in Mid-Season

BOSTON.—The Boston Symphony Orchestra's fifty-fifth season, will open on October 11 under Serge Koussevitzky. Dimitri Mitropoulos, Greek conductor, will be a guest leader during two weeks beginning January 20, according to an announcement made recently by the management. Mr. Mitropoulos, who is thirty-nine years of age, is the conductor of the Athens Conservatory Orchestra and has made guest appearances in Paris and elsewhere. This will be his first visit to America.

The orchestra's season will include four series of concerts in Symphony Hall, twenty-four pairs of Friday afternoon and Saturday evening events, six programs on Monday evenings, and a like number on Tuesday afternoons. The repertoire will place emphasis on the classics, it is announced, with works by contemporary composers also featured. The soloists will include Lotte Lehmann, soprano; Sergei Rachmaninoff, Artur Schnabel, Jan Smeterlin and Leonard Shure, pianists; Joseph Szigeti and Nathan Milstein, violinists, and Raya Garbousova, cellist. Alfredo Casella will be heard in his new Concerto for Trio and Orchestra. A vocal quartet composed of Jeannette Vreeland, Elizabeth Wysor, Paul Althouse and Julius Huehn will be heard in the Beethoven ninth symphony.

In addition to the local season, forty-four concerts will be played outside of Boston—two series of five events in New York, the usual series in Brooklyn, N. Y.; five programs in Providence, R. I.; two in Hartford, Conn.; and visits to Worcester, Springfield, Mass.; Schenectady and Utica, N. Y., Toledo, O., Philadelphia and Pittsburgh, Pa. Colleges to be visited include eight concerts, as usual, at Harvard; two at Yale, and one each at Wellesley, Smith, Rutgers, the Eastman School of Music (Rochester, N. Y.) and the University of Michigan (Ann Arbor). N.

Chautauqua Holds Festival of American Women Composers

The Chautauqua Music Festival Honoring American Women Composers was held in Chautauqua, N. Y., July 26-29. Mrs. Percy V. Pennybacker, president of the Chautauqua Woman's Club; Phyllis Fergus, national chairman of music of the National League of American Penwomen, and Elizabeth Merz Butterfield, New York chairman of the same organization, presided over the different concerts. The composers whose music was performed were Phyllis Fergus, Lulu Jones Downing, Gertrude Rohrer, Pearl Adams, Josephine Forsyth, Radie Britain, Theodora Sturkow Ryder, Elizabeth Merz Butterfield, Mabel Daniels and Dorothea Bestor.

New Musical Courier Boston Representatives

Alexander Williams, music critic of the Boston Herald, assumes the position of correspondent to the Musical Courier in Boston, Mass., on October 1. Mr. Williams will replace Moses Smith, music critic of the Boston Transcript, who has resigned because of the pressure of his local activities.

F. Everett Dyer will serve as business representative of the Musical Courier throughout New England, with headquarters at 246 Huntington Avenue, Boston.

I. S. C. M. Festival Moved to Prague

PRAGUE.—The City Council, having suddenly refused the organizers permission to hold the thirteenth festival of the International Society for Contemporary Music in Carlsbad, the festival was therefore held in Prague from September 2 to 6. The festival was in the hands of a new local (Prague) society, founded immediately after the publication of the Carlsbad Council's decision.

R. P.

Large Crowds Attend Munich Mozart-Wagner Festivals

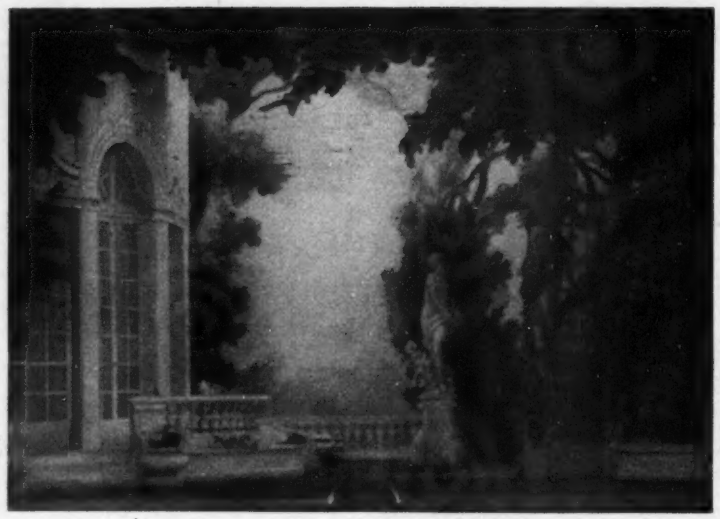
Restaging of Mozart's Finta Giardiniera Feature of Lavish Operatic Schedule

MUNICH.—For years now the Munich opera management has been working both to form a stylistically perfect ensemble for the Mozart performances here, and to augment the number of Mozart works in the program, the goal being all the stage productions of the master, from his first to his maturest opus. La finta giardiniera, now part of the Munich repertoire, has been given a new staging. Produced in Munich in 1774-1775, this delightful comic opera, by virtue of its charming lyrical parts, the liveliness of its musical humor, and the grand structure of its finales, makes a greater effect with each presentation.

The Munich State Opera now has such exquisite interpreters of Mozart opera, that, excepting one change caused by an artist's illness, it was possible to cast all the Mozart performances with its own singers and without engaging guests. Outstandingly ideal Mozart singers were Elisabeth Feuge (Sandrina, Gräfin, Donna Anna, Pamina), Felicie Hüni-Mihacsek (Armida, Donna Anna) and Heinrich Rehkemper (Figaro, Don Giovanni, Papageno). The first festival performance of Figaro's Hochzeit, Don Giovanni, and Zauberflöte (the last two are in need of scenic renovation) was conducted by Hans Knappertsbusch. The second performance of Figaro was under Paul Schmitz, *Generalmusikdirektor* of Leipsic. Così fan tutte and Die Entführung aus dem Serail completed this summer's roster.

As is the custom here, the Wagner festival in the Prinzregententheater, opened with Die Meistersinger von Nürnberg. Lohengrin, conducted in great style by Paul Schmitz, followed, the festival rising to its traditional culmination with Tristan und Isolde and Parsifal. In these latter Hans Knappertsbusch convinced people that, as a Wagner conductor, there may be a few beside him, but none surpassing him. His art kindled the flaming eloquence of the Tristan music and gave sublime inspiration to the Parsifal.

The best singers of Munich and Germany were on hand for these musical monuments. Wilhelm Rode, as Hans Sachs, Kurwenal, and Telramund, filled the audiences with enthusiasm and made an enormous impression. Paul Bender embodied highest dignity as Gurnemanz. Equally beautiful in appearance, acting, and expression, was Julius Pölzer, as Tristan and Parsifal. Ludwig Weber, Munich bass, whose vocal splendor and powers of expression grow from year to year, and who has become quite a hero at these festivals, provided, by his impersonations of Pogner, Marke, and Gurnemanz, some of the summits of the proceedings. Among the women singers, Marta Fuchs caused all former performers of Kundry to be forgotten and no one can remember this part more splendidly sung or penetratingly acted. Neither will people forget Maria Olszweska's great, demonic Ortrud, Frida Leider's splendid Isolde, Luise Willer's classical Brangäne, and Cäcilie Reich's lovely Eva.



SETTING FOR LA FINTA GIARDINIERA,
Act I, as presented at the Munich Residenztheater, with scene designed by Leo Pasetti.

AMERICANS IN EVIDENCE

The festival audiences were large. The theatres generally were crowded, though Wagner seemed to be given a slight preference over Mozart. Great joy and satisfaction were evinced over the many American music-lovers who came so far to enjoy these festivals of works of the greatest German music-dramatists, in the classic, Munich style of performance.

DR. WILHELM ZENTNER

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Steel Pier Opera Company Observes Bach Anniversary

ATLANTIC CITY, N. J.—The Steel Pier Grand Opera Company observed the 250th anniversary of the birth of Johann Sebastian Bach by presenting his secular cantata Phoebus and Pan in operatic form on August 24 and 25. The work delighted large audiences on both nights. Bach's musical satire on his critic, Johann Adolph Scheibe, had a spirited exposition here, with Cecile Sherman in the character of Momus; Paceli Diamond, Mercurius; Arthur Kent, Phoebus; Lawrence Power, Midas; and Myron Taylor, Tmolus. The part of Pan was sung on Saturday by Alfred Drake, and on Sunday by Arthur van Haelst. Dancers from the New York Wigman School offered effective ballet intervals, arranged by Nancy McKnight, solo dancer.

Both evenings brought a double bill, in which Hansel and Gretel was the second opera. The Humperdinck score also had excellent handling. The principals were Arthur van Haelst, Beulah McGorvin, Paceli Diamond, Cecile Sherman, Marion Selee and Dorothea Leary. Henri Elkan conducted both performances. S.

Pons and Martini for Chesterfield Broadcasts

The Chesterfield series of concerts is to be heard again this season over the Columbia Broadcasting System, presenting Lily Pons and Nino Martini in alternate recitals. Andre Kostelanetz' orchestra and vocal ensemble will be heard with both artists, and David Ross has been engaged as announcer. Miss Pons opens these radio concerts on October 2 (Wednesday) and Mr. Martini follows on October 5 (Saturday). The two singers will perform on the same schedule each week thereafter.

Frances Nash in South America

Frances Nash, pianist, sailed on June 22 for six weeks in South America. Miss Nash is making the trip in company with her husband, Col. Edwin M. Watson, who is military aide to President Roosevelt. While on the trip the Watsons will be house guests for two weeks of the Hon. Hugh Gibson, United States Ambassador to Brazil, and Mrs. Gibson.

Jeannette Vreeland Heard in Hollywood Bowl

LOS ANGELES—One of the most enjoyable concerts of the season at Hollywood Bowl was the occasion when Jeannette Vreeland, soprano, made her début before this audience. Singing a Mozart aria, and Pace, Pace Mio Dio from Verdi's La Forza del Destino, and encores by Wagner, Delibes and others, the blonde singer registered a notable success. The beauty of her voice, its warm dramatic coloring and the grace and vitality of her stage presence won her hearers at once. One of her added numbers was Du Bist de Lenz from Die Walküre, which Miss Vreeland projected with especial nobility of tone and interpretation. K. L.

Fabien Sevitzky Resumes Activity After Illness

Fabien Sevitzky, conductor of the Peoples Symphony Orchestra in Boston and the Philadelphia Chamber String Simfonietta in Philadelphia, underwent an operation early in the summer at the Phillips House, Boston. Mr. Sevitzky recuperated during August at the estate of Mr. F. G. Hall in Gloucester, Mass. He resumed his musical activities in September.

Georges Miquelle Soloist with Chautauqua Orchestra

Georges Miquelle, cellist, spent the summer at Chautauqua, N. Y., where he was featured in many of the musical activities. On August 11, Mr. Miquelle was soloist in a broadcast over WEAF by the Chautauqua Symphony Orchestra (Albert Stoessel, conductor). He played the Symphonic Variations of Boellmann. During the same week, Mr. Miquelle was presented in the fourth chamber music concert of the Chautauqua season at the home of Mrs. Ralph Norton, when he performed a sonata for cello and piano by Dorothea Nolte Bestor, with the composer at the piano. The Mischakoff Quartet, of which Mr. Miquelle is a member, also appeared at this concert, offering the andante cantabile and scherzo from Tschaikowsky's quartet, op. 11, and Passepied by Delibes, arranged by Albert Stoessel. August 17, Mr. Miquelle played the Saint-Saens allegro appassionato with the orchestra, again under Mr. Stoessel. This is Mr. Miquelle's sixth season with the symphony orchestra at Chautauqua. During the winter season he is first cellist with the Detroit Symphony Orchestra, and also fulfills chamber music and recital engagements.

The scholarship Mr. Miquelle offered for the summer session of Chautauqua Institution was awarded to Ardyth Walker and Leonard Krupnick. Miss Walker, who is a pupil of August Goerner of Oberlin, played the Brahms sonata in E minor at one of the chamber music concerts in Norton Hall.

Martinelli Returning for Opera and Concert Appearances

Giovanni Martinelli, tenor of the Metropolitan Opera, will begin his twenty-third consecutive season with that organization in February. Mr. Martinelli has a heavy schedule of concert appearances to fulfill earlier in the season. He is now in Italy, where his engagements have included two performances of Pagliacci at the Cremona Festival. He appears this fall with the Metropolitan Quartet in Harrisburg, Youngstown, Columbus, Dayton, Milwaukee, Louisville, Grand Rapids and Cincinnati, and is booked for song recitals in Asheville, Columbus, Portland, Ore., and Seattle. He has also been engaged for the season of the San Francisco Opera Association.

Philadelphia Chamber String Simfonietta Announces Tenth Season

The Philadelphia Chamber String Simfonietta, Fabien Sevitzky, founder and conductor, announces its tenth season of concerts for 1935-36. The concerts will as usual be given in the ballroom of the Bellevue-Stratford, Philadelphia, on November 20, January 15 and March 25. Owing to the projected spring tour of the Philadelphia Orchestra, it has been necessary to change the date of the eighth annual Simfonietta Children's Concert to March 28.

D. C. DOUNIS

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Sigma Alpha Iota Holds Successful Triennial Convention in Denver, Colo.

National Fraternity for Women Gathers for Four Days of Musical Discussions, Concerts and Social Functions—Large Attendance and Enthusiasm Mark Programs—Gertrude Evans Reëlected National President

DENVER, Colo.—The national triennial convention of Sigma Alpha Iota, national professional music fraternity for women, which took place at the Brown Palace Hotel in Denver August 25-28, was an unprecedented success. There was an attendance of more than 500 persons, over 300 having come from other parts of the country. The large and enthusiastic gathering is significant of the growth of the fraternity, and the high standard and ideals of some of the most talented and earnest women musicians of America.

The scope and purpose of the organization were fittingly expressed by its president, Gertrude Evans, at the vesper service at St. John Cathedral, when she said in part:

"We have broadly designated our purpose in three words—to serve, appeal, inspire. St. Paul tells us there are diversities of gifts, but the same 'spirit.'

"We, of Sigma Alpha Iota, are using our music in our endeavor to 'serve, appeal, inspire' mankind. But this threefold purpose, comprising as it does, the practical in service, the intellectual in appeal and the spiritual in inspiration, is open to all, since each has some special gift and God-given talent; are born of the same spirit.

"Therefore, as we meditate upon our responsibilities and opportunities today, we invite all present to join us, not only in the vesper service, but in a continued endeavor to serve, appeal and inspire your fellow beings by means of our musical gift, and we pray God's blessings upon your efforts and ours."

The musical program was furnished by the Sigma Upsilon double sextet under the direction of Helen Olin Roberts, the Lamont Singers directed by Florence Lamont Hinman, and the Sigma Alpha Iota instrumental quintet, who endeavored to express tonally what the national president had voiced so appropriately in words.

There followed a short trip to the Lamont School of Music, where the guests were shown through the school and enjoyed a delicious buffet supper, The first day was closed with an initiation service, in the course of which Rose Bampton, contralto of the Metropolitan Opera, was initiated as a national honorary member and Florence Lamont Hinman was presented with a ring of excellence.

Official Opening Session

On the following morning came the official opening session, presided over by Helen Olin Roberts, national secretary. After a welcoming address by Florence Lamont Hinman, greetings from Mayor Ben F. Stapleton, and a response by Gertrude Evans, a business session was held. The day also included a luncheon at the Lakewood country club, and was brought to a close with a brilliant and greatly enjoyed recital by Rose Bampton, whose superb mezzo voice and fine musicianship were displayed in a wide range of numbers, She was obliged to add many extras to her scheduled program. Mabel Babbington, of Sigma Kappa, and director of the school of music of the University of Wyoming, was the excellent accompanist.

The third convention day brought the transaction of more business and at noon an automobile trip to Red Rocks Park. A barbecue luncheon was held and another group of songs was given by the Sigma Upsilon Singers. Marion Flagg, director of music at Horace Mann School of Teachers College, Columbia University, delivered an excellent lecture on Music a Career or a Way of Living? Among other things she said:

"There has arisen in our national consciousness a new concept of music as a part of all living rather than as the sacrosanct property of a mysteriously gifted few. We have come to see that everyone has to some degree a responsiveness to music, a sensitiveness to its beauty, once music has had a chance to exert its charm upon them. And we are beginning to realize that the responsibility for music education is not reserved to those who are teaching music in school, but rests upon everyone concerned with the making of music—the teacher, the composer, and the performer, a responsibility for making music always sincerely and beautifully, to the inevitable increase in satisfaction and in that desperately needed quality—taste."

Convention Banquet Held

This third eventful convention day was brought to a close with the formal convention banquet at which Winifred W. Quinlan presided, while Elizabeth Campbell, founder, and Gertrude Evans were the speakers. There was also a presentation of awards by Marjorie Gallaher. Then came what the program modestly announced as Province Follies, and which included amusing "high jinks."

The fourth and closing day of the convention brought more business, most important of which was the election of national officers and province presidents and their installation which was followed by the official closing of the convention. Gertrude Evans was reelected as national president. The 1936 convention will be held in Milwaukee.

Much commendation is due the efficient manner in which Sigma Upsilon chapter of Denver fulfilled its great obligation as host chapter. Under the capable direction of Marjorie Gallaher, the official convention chairman, everything ran smoothly and on schedule and all the numerous and often vexing details were handled to the satisfaction of all concerned. G. S.

Winifred Christie to Return in Fall After European Sojourn

Winifred Christie, pianist, who has been spending an active season in the important European music centres, playing the Moor Double Keyboard Piano took a short rest at her home in Switzerland (Mont Pelerin, near Vevey, at Lake Geneva). She went there between her appearances at the Vienna and Salzburg Festivals. Miss Christie will tour the United States in the fall.

Mary McCormic to Head Own Opera Company

CHICAGO.—Mary McCormic, soprano, will head her own opera company in the coming season. Miss McCormic recently told a representative of the Musical Courier that the names of the artists and towns to be visited would be announced some time next month. D.

MARY McCORMIC

Cleveland Orpheus Choir Sails for Appearances in U. S. S. R.

Under the sponsorship of the city of Cleveland, the Orpheus Choir of forty-two members sailed on the SS. Ile De France on August 3, at the invitation of the U. S. S. R. for twelve recital appearances in Leningrad and Moscow. The chorus is under the leadership of Charles G. Dawe. The singers have been booked to open at the Symphony Hall, Leningrad, after which they will be heard in Moscow, commencing September 13. The bookings were arranged by Alexander Basy, head of the Amsov Artists Bureau in Rockefeller Center, New York, the American office of GOMEZ (Government Organization of Music, Entertainment and Circus.)

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Cincinnati Zoo Opera Season Ends With Demonstrations for Principals

Repetition Foreseen Next Summer as Result of Successful Series—Tannhäuser, Traviata, Carmen, Rigoletto, Gioconda and Double Bill Sung with Popular Personnel

CINCINNATI, O.—The Summer Opera season at the Zoological Gardens was eminently successful. There is a promise of another season next year, according to Anthony Stivanello, stage manager, Oscar Hild, president, and his associates, Reuben Lawson, Arthur C. Bowen and Robert P. Moore.

Tannhäuser afforded Herbert Gould a grateful rôle as the Landgraf and he sang it with dignity, sonority and a fine understanding of the Wagnerian music. Norma Richter sang Elisabeth in fine style and with all the beauty and pathos due the part. Arthur Gerry sang the title rôle; others were Stephan Kozakevich, Florence Wilde, Lodovico Oliviero, Leonard Treash, Raoul Denis, Luigi Dalle Molle, and Lydia Dozier as the Shepherd.

In Cavalleria Norma Richter, Bruna Castagna and Santa Biondo sang the rôle of Santuzza on alternate evenings. William Martin alternated with Franz Trefzger as Turiddu, Lydia Dozier sang Lola, Joseph Royer was an excellent Alfio, Rose Laraspata, Lucia. The chorus was notable for its splendid singing and shared in the applause with Alberto Baccolini, who gave the score a spirited reading.

Pagliacci aroused the audience to a high pitch of enthusiasm. Angelo Pilotto was outstanding as Tonio, and Harold Lindi as Canio received an ovation, following his singing of Vesta la Giubba. Baccolini directed orchestra, chorus and soloists in a masterful fashion.

In Traviata, Norma Richter was superb in the title rôle, singing this difficult music with ease and adequate color and fine interpretation. Santa Biondo also sang it one evening. William Martin sang the lovely music allotted to Alfredo, revealing a beautiful style and a well schooled voice. Angelo Pilotto easily caught the attention of the audience with his intelligent conception of the rôle of the elder Germont. Other rôles were well sung by Mary Ferguson, Marion Lindsay, Lodovico Oliviero, Luigi Dalle Molle, Edmund Henke and Raoul Denis.

A VIVID CARMEN

In Carmen the title rôle was sung marvellously by Bruna Castagna, to endless applause. A well deserved ovation for the conductor Fausto Cleva, the orchestra, chorus and principals reached a climax at the end of the performance Joseph Royer won an ovation for his splendid singing of the Toreador. Lindi sang Don Jose, Foster Miller was heard as Zuniga, Lydia Dozier and Tecla Smith as Frasquita and Mercedes; Miss Biondo was a lovely Micaela, Dalle Molle and Oliviero, the Smugglers.

During the last week Mr. Cleva presented Rigoletto and Gioconda. Rosemarie Brancato was a charming Gilda, for which rôle her sweet, pure voice and brilliant vocalization were well adapted. Lawrence Power, Australian tenor, was heard to advantage as the Duke, Herbert Gould as Sparafucile gave a fine delineation of this sinister rôle; Royer was heard for the first time as the Jester and his portrayal was excellent. The audience accorded the artists a tremendous ovation at the close of the performance.

GIOCONDA CONCLUDES SEASON

Every seat during the last week was sold, and even standing room was at a premium. On Saturday evening Gioconda brought the season to a close with Anna Leskaya singing the title rôle beautifully. Mr. Gould was Alvise, Lydia Van Gilder sang Laura, Harold Lindi won laurels as Enzo and Pilotto received an ovation as Barnaba. Dalle Molle, Oliviero, Louis Aiken, and Louise Kleve (as La Cieca) were effective in their parts.

Carried away by its enthusiasm the audience arose and shouted its approval. The orchestra played a fanfare, and the curtain rose to allow chorus and principals to join in the applause for Mr. Cleva who showed great embarrassment at being so singled out. A prolonged ovation followed the final curtain call.

M. D.

Florence Easton Returns for American Season

Florence Easton, soprano, formerly of the Metropolitan Opera, recently returned to New York on the SS. Berengaria, after spending six months in England. While abroad, she devoted some of her time to teaching British motion picture actors to sing for the camera without distorting their faces. Among those with whom Mme. Easton has most recently been working are Gina Malo, American singer, who is playing with Jack Hulbert in the current London production, The Gay Deceivers, and Sybil Crawley, leading woman in the new Mozart musical film, Whom the Gods Love, which Sir Thomas Beecham is producing. Mme. Easton has discovered a young tenor, Arthur Cox, in whom Tullio Serafin is also interested. She hopes to bring Mr. Cox to America later in the season.

Juilliard Summer School Concludes Fourth Session

The Juilliard Summer School New York, completed its fourth session on August 16. The enrollment of 616 was more than a third larger than last season's, and double that of 1933. Forty-five states were represented. Twelve students came from five Canadian provinces, one from the Philippine Islands, and one from Palestine. The youngest student, six years of age, came from Winnipeg, Can.

Music department heads of colleges and universities, teachers, concert performers, and music students were enrolled. Courses in repertoire and methods were given in piano by Guy Maier, Katherine Bacon, Sascha Gorodnitzki, and Lee Pattison; in violin by Sascha Jacobsen, Samuel Gardner, and Louis Persinger; in voice by Fraser Gange, Lucia Dunham, Charles Hackett, Bernard Taylor and Ella Toedt. The program included two half-hour private lessons weekly and two one-hour classes in interpretation and technic. The instructors and the students performed in these classes which were open to auditors. Many teachers took advantage of the auditors' privileges. Some had brought their own students from out-of-town for these courses.

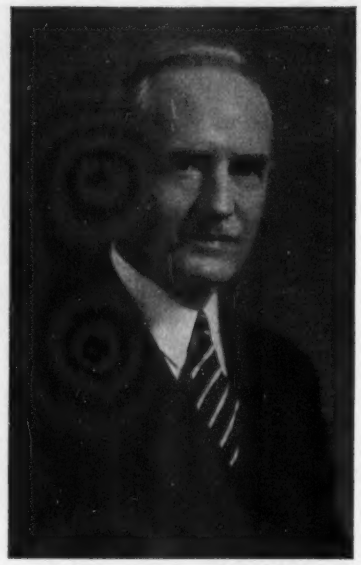
Special lecture and demonstration classes in piano and violin methods and materials were given by Guy Maier and Louis Persinger. Other lecture courses were given in Music Appreciation and the Analysis of Modern Music by Roy Harris.

Teachers had the opportunity to observe the methods of other teachers of prominence in education and on the concert stage. Shifting educational attitudes demand curriculum changes. These were worked out in the Music Education classes conducted by Bernard Taylor in vocal work and Mabelle Glenn in general music.

The session featured a new department in Adult Education. The officials of the school felt that the growing interest of adults in music from the standpoint of performance as well as appreciation necessitated the development of a new type of pedagogy. Guy Maier conducted the course in piano methods, and George A. Wedge offered courses in the Essentials of Musical Understanding and Appreciation through Analysis.

Credit is given for all courses toward the diplomas and the degree, Bachelor of Science in Music Education offered by the Institute of Musical Art. A minimum residence of four summer sessions, unless combined with work in the winter period, is necessary for qualification. This summer Martha Marsh was the first student to complete the requirements under this arrangement. She is to receive her diploma in organ.

To supplement formal musical training a series of concerts were given by the artist members of the faculty. Sascha Gorodnitzki closed the piano series, and Guy Maier and Lee Pattison gave a two-piano recital on August 15. Dr. John Erskine conducted a special lecture course on Contemporary Novels. The series was open to students of the Juilliard Summer School and Columbia University. The public was admitted by subscription. On August 14, a program of Japanese music was offered by Claude Lapham, a former student of the Institute of Musical Art, and lately returned from a two-year tour of the Orient.



DR. JOHN FINLEY WILLIAMSON
conductor of the Westminister Choir, led his chorus in a program at Robin Hood Dell, Philadelphia, during July.

Baltimore Has Ballet and Band Program

BALTIMORE, MD.—Baltimore's summer musical season reached its climax with a combination ballet and band program at Homewood Stadium on the evening of August 15. An audience of nearly 3,000 persons attended. The program was presented by the Municipal Department of Music, Frederic R. Huber, director. The Municipal Band of Baltimore, conducted by Robert V. Lansinger, was located in the center of the flood-lighted field, the platform being hidden in palms and ferns. In addition to the band program, there were a number of appearances by a ballet under the direction of Theodore Bekefi. During the ballets the field was thrown into complete darkness, the dancers moving before beams of colored lights, the whole spectacle being an unusually attractive one that pleased the enthusiastic audience. A clear night and star-studded sky added much to the enjoyment of the evening.

G. K.

League of Allied Arts Offers Courses

The League of the Allied Arts, New York (Florence Otis, president-founder) offers courses in the art of acting and aims to arrange public performances for its students in a comparatively short space of time. The training, it is stated, is of particular interest to musicians in view of the fact that singing artists are often handicapped by lack of dramatic experience when applying for a rôle in grand or light opera. No attempts will be made by the League of the Allied Arts to give vocal instruction or prepare operatic rôles, but the training may be applied to the operatic stage, and, it is believed, also will be of use to concert singers, in both interpretation and grace of stage deportment.

Fay Baker, who heads the dramatic department of the league, has had an extensive career both in acting and directing, and she is assisted by other experienced directors.

Szigeti to Open Tour Here November 3

Joseph Szigeti, returning for his tenth American tour, opens his season here with a coast to coast broadcast from Detroit on the Ford Hour, November 3. He then leaves for Boston where he is soloist under Koussevitzy on November 8 and 9. During November he gives a recital at Vassar College, and is reengaged for several cities in Canada. His Carnegie Hall, New York, recital is scheduled for December 7. A Pacific Coast tour has been arranged, with a performance en route with the Kansas City Philharmonic Orchestra.

The Hungarian violinist is now on a holiday at Premanon in the French Alps. He interrupted his vacation in August in order to record another concerto with the London Philharmonic Orchestra under Sir Thomas Beecham (Szigeti's fifth album in the Columbia Masterworks Series). His previous concerto recordings (of the Beethoven, Brahms, Mendelssohn and Mozart D major concerti) were well received and 150,000 have been sold in Japan alone.

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Elucidation of Music Is Major Task for Artists, Says Marjorie Garrigue

Problem of Visualizing the "Ideal" Performance Described by Pianist Who Will Make New York Début in October

Seeking the fundamentals of music and visualizing the ideal performance as a goal of the concert artist were discussed recently by Marjorie Garrigue, pianist, who has been heard in recital in Europe, and whose New York debut is to take place on October 21 at Town Hall. When interviewed by a representative of the Musical Courier, Miss Garrigue expressed her artistic precepts with clarity, force and the sincerity that is her essential quality.

"My search is for fundamentals, the simple truths regarding music. I hold that the obligation of the interpretative artist is not to complicate but to elucidate great music. To do this the interpretative artist must reveal the composer's architectural design and simultaneously recolor that design with living emotion so that the composition emerges into audible music as nearly as possible to the composer's original conception.

"The performer does not endeavor to imitate a previous performance—his own or another's—he endeavors to express through the medium of sound his interpretation of the composer's conception. He lives with each performance a new experience.

PROBLEM OF VISUALIZATION

"The artist must visualize the ideal performance as the goal of his efforts. He must consider the composition as something already created and performed in the abstract. His mission is to make his performance approach the perfection of the ideal performance. He must never think of the ideal performance from any point of view which permits him to consider it as other than perfect. All imperfections must be considered his responsibility. A composition is never difficult in itself. The limitations of the artist may make a composition difficult for him. The weaknesses are all in the artist and these he must seek to fortify. Having memorized a composition he must be able to visualize and auralize the work as it would sound if it were perfectly performed. This is his ideal and toward it he must bring his own imperfect creation.

"In order that the artist may give as nearly as possible a perfect performance it becomes bis duty to approach that performance in a physical condition guaranteeing a reserve of maximum energy. The auditor, on the other hand, goes to be entertained, to be lifted out of himself and as a rule he makes no physical or emotional preparation to hear the recital.

"Going to the piano is not in itself a mere mechanical process. Every approach to the piano constitutes a new experience. The instrument itself is transformed from a mute mechanism to the free recipient of human emotions when the artist liberates the strings by means of the pedal and touches the keys

MARJORIE GARRIGUE

to produce tone colors. The instrument thus becomes an extension of the human mechanism.

PIANO VS. STAGE

"Piano playing is a role. The pianist is an actor. He is required to interpret all emotions and all moods. He is limited in the respect that he cannot move about in the re-enactment of his roles. A singer, possessing the instrument within his own body, has the advantage of being able to express in complete action the sentiments of the music he interprets. The pianist, nevertheless, can represent by attitude, facial expression and gestures the emotions pouring out through the music.

"The performer thinks of himself as an actor and objectively. He sees himself and the piano on the stage before the audience. He is one of that audience. Therefore, viewing himself thus objectively, he completes the mystic triangle of composer, performer and auditor. The performer *conducts* himself. He maintains a mind impersonal and detached directing simultaneously every phase of the performance." S.

Charlotte Boerner to Return for Third American Visit

Charlotte Boerner, soprano, who has been heard in thic country in opera and concert, and whose appearances here last season included one as Eva in Die Meistersinger with the Philadelphia Orchestra, and one with the Cleveland Orchestra is now in Europe, fulfilling engagements in Holland. She will return to America in October for her third tour here. Miss Boerner is the daughter of Hildegard Boerner, for many years a prominent concert singer of Germany. Her elder sister, Mrs. S. Linington Carpenter of New Rochelle, N. Y., is a portrait painter. The younger, Elizabeth, sings in light opera in Germany.

Eugene List Schedules New York Recital

Eugene List, sixteen-year-old American pianist, will make his first New York appearance on October 23 in a recital at the Town Hall. Mr. List was introduced by Leopold Stokowski in December at a Concert for Youth by the Philadelphia Orchestra. Winner of the piano auditions held by the Concerts for Youth Committee, he had never seen the concerto he played until six weeks before he gave its American premiere to the piano concerto of Dmitri Shostakovich.

After his appearance with Stokowski, the young artist was engaged as soloist again with the Philadelphia Orchestra, this time for the "pop" concert at the Academy of Music on April 7, playing the Schumann concerto in A minor under the direction of Alexander Smallens.

Mr. List began his music studies in Los Angeles, later qualifying for a scholarship at the Philadelphia Conservatory of Music. In 1931 he was soloist with the Los Angeles Philharmonic Orchestra, with Artur Rodzinski conducting.

The boy was graduated in June from the Simon Gratz High School in Philadelphia and then went to Europe with Olga Samaroff, with whom he has been studying during the past year. Arthur Judson has put Eugene List under long-term contract with Concert Management Arthur Judson, Inc., division of Columbia Concerts Corporation.

Richard Crooks to Tour Canada and United States

Richard Crooks, tenor of the Metropolitan Opera, is to make a tour of western Canada early in October. October 17 will find him back in the United States, fulfilling a recital engagement at Purdue University, Lafayette, Ind., and, 22, he is to sing in Peoria, Ill. Among his engagements for later in the season is one in New Orleans, February 23.

Mary Moore in Whitefield, N. H., Concert

WHITEFIELD, N. H.—Mary Moore, young American coloratura soprano, was heard in recital as the closing event of the Chase Barn Playhouse series, given as a benefit for the Morrison Hospital, on September 1. Miss Moore delighted her hearers with agile vocalization and pleasing tone qualities, in arias from Marriage of Figaro, Lakmé and Lucia, as well as songs in French, Italian and English by Scarlatti, Saint-Saëns, Delibes, Buzzi-Peccia, Molloy and others. Henry Moskovitz, flutist of the St. Louis Symphony Orchestra, played the obbligato in the Mad Scene from Lucia, and James Quillian, was the accompanist. The large audience gave warm applause to the program. F.

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Curtis Institute Confers Doctor's Degree on Wiktor Labunski

Wiktor Labunski, pianist, conductor and composer, director of the Memphis College of Music, Memphis, Tenn., has been granted the degree of Doctor of Music by the Curtis Institute of Music, Philadelphia. Born in 1895, Wiktor Labunski received his training at the St. Petersburg Imperial Conservatory, St. Petersburg, Russia, under Felix

DR. WIKTOR LABUNSKI

Blumenfeld, piano, and Joseph Vitols, composition, also studying law at St. Petersburg University. He later studied piano with Wassili Safonoff and Eugen d'Albert. Emil Mlynarski has been his teacher in conducting.

Dr. Labunski made his debut in 1912, when he performed the "Emperor" concerto of Beethoven with orchestra in St. Petersburg. The war interrupted his musical career, but after the Armistice he resumed it, giving recitals and playing with orchestras in Poland, France, England and Scotland, Austria, Roumania and Russia. Labunski first appeared in America in 1928 at Carnegie Hall, New York, and since has been heard in concert and over the radio in New York, Tennessee, Mississippi, Arkansas, Texas and Canada. He spent the season 1934-35 in Poland, where he appeared in concert and over the radio thirty-eight times, both as pianist and conductor. He led six concerts with the Warsaw Symphony, one with the Warsaw Philharmonic and one with the Warsaw Radio Symphony Orchestra.

As teacher, Dr. Labunski has headed the piano departments of Krakow Conservatory of Music, Krakow, Poland; the Nashville (Tenn.) Conservatory of Music; and of the Bohlmann School of Music, Memphis, Tenn., where he was also dean of the school. He then took the directorship of the Memphis College of Music, his present affiliation. Many of Dr. Labunski's former pupils are prominent teachers and concert pianists. Among his compositions, the best known are a concert transcription of a Bach Prelude; Impromptu and Minuet; etude in A minor; and concertino for piano and orchestra. All are published except the last, which is soon to be issued by a prominent music firm.

Diaz Announces Concerts

Rafaelo Diaz is spending a six weeks' vacation at Monhegan Island, Me., prior to beginning work on his fifth series of Tuesday Afternoon Concerts at the Waldorf-Astoria Hotel, New York. The dates of this year's series are November 12 and 26, December 3 and 14.

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Delaware School of Music Upholds High Standards of Training

Aims of Wilmington Institution, Now Three Years Old, Told by Edna B. Woods, Head of Piano Department—Faculty of Former Curtis Institute Artists Active in Its Courses

The Delaware School of Music, authorized by the Curtis Institute of Music, Philadelphia, was organized in Wilmington, Del., three years ago. In a recent interview Edna B. Woods, head of the piano department of the Delaware School of Music, told something of the inception and growth of the school.

"The Delaware School of Music had its beginning almost at the low point of the depression, not, it would seem, a propitious time to launch a new enterprise, especially a school of music. However, the school had something unusual to offer to those interested in the study of music—a staff of teachers of exceptional talent, educated under eminent musicians at the Curtis Institute. After years of intensive study in all branches of music at this internationally known school, these teachers brought to their pupils in Wilmington an unusual store of knowledge and experience.

RAPID GROWTH OF SCHOOL

"Public recognition of the advantages of study at the Delaware School of Music was shown in the growth of the school, which made it necessary at the end of the first year to move into its present home on Broom Street, one of the important residential thoroughfares of the city.

"The quality of teaching alone has been depended upon to build up the school. Each year the enrollment has increased, and indications for the coming season are for a much larger registration than last year.

"A significant fact is that about seventy per cent of the students enrolled the first year—most of them beginners in piano and violin study—are still in the school, having progressed since that time from first grade to fifth and sixth grade work.

STUDENTS' RECITALS A FEATURE

"The monthly recitals for the students have been the means of bringing an increased interest to parents in the progress of the students, and also of preparing the participants for public appearance.

"The use of the Visuola, with the piano, at the Delaware School has made it possible to teach young children five and six years old to play in recitals after a few lessons. Many of the beginners in the piano, violin and voice departments are adults who have had the desire to express themselves in music but were not satisfied with the old methods of instruction.

"The studios of the school are furnished with Steinway grand and Duo Art pianos. A large library of Duo Art recordings, personally autographed by the artists who made them, is used in the study of interpretation, and a music library of some 10,000 volumes is available for reference.

FACULTY FOR COMING SEASON

"The purpose of the Delaware School of Music is to offer a high standard of musical education, stimulate interest and encourage its students to play and enjoy music. The faculty for the coming season comprises: piano, Edna B. Woods, Joseph Levine, Alyce Nichols, Donald Wilcox; voice, Leonard Treash, Fritz Krueger; violin, Benjamin Sharlip, Lily Matison Mahler, Jean Spitzer; cello, Rowland Cresswell; harp, Marjorie Call; wind instruments and orchestration, Andrew Luck; elementary piano and musical kindergarten, Irene B. Nangle."

M. L. S.

Carthage College Installs Chapter of Sigma Alpha Iota

CARTHAGE, ILL.—Alpha Tau chapter of Sigma Alpha Iota was installed on the campus of Carthage College at Carthage, Ill., in June after seven years of endeavor and attainment. Gertrude Evans, national president of Sigma Alpha Iota, national music fraternity, officiated, assisted by Ada Honderick, president of Gamma chapter, Chicago, and Myrtle Boyles, president of Omega chapter, Oak Park. The pledge service was conducted in Music Hall, Saturday morning, and the initiation service in Cicero Hall that afternoon. The following charter members were initiated: Marion Southam, president; Dorothea P. Diehl, secretary; Dorothy Soland, treasurer; Grace Uber, chaplain; Phyllis Ackra, sergeant-at-arms; Mrs. Elmer Hanke, assistant professor of music; Susan Acker, Lois Anderson, Ellen Body, Edna Dunker, Carlene Ellerbusch, Lois May Hanke, Erma Hopp, Joyce Longman, Helen Manifold, Alberta Richardson, Elizabeth Whitten, Lillie Zimmerlin.

The following were pledged: Betty Davis, Olive Krenz, Kathryn Livingston, Caroline Moorman, Doris Otterbein, Lucile Pierce, Frances Sifferd and Virginia Sproul.

Mrs. I. W. Bingaman and Mrs. C. B. Newcomer were initiated as patronesses.

Sigma Alpha Iota members who assisted in the services were Mrs. C. A. Piel, Lorene Frederickson and Annice Byers.

Carthage College, a Liberal Arts College, is fully accredited with the North Central Association of Secondary Schools and Colleges, and credits earned here may be transferred without any loss to any American college or university.

The department of music offers complete courses in the theory and history of music, solfeggio, appreciation, and methods. Diplomas are given for four semesters of study in piano, organ, voice, violin, and cello. A degree of Bachelor of Arts is offered, with a major in music. The college band and orchestra and the A Capella Choir of sixty voices take an important part in student activities.

Solon Alberti's Studio Plans

Solon Alberti, teacher of singing, composer, accompanist and conductor, offers at his New York studio training in voice technic and coaching in recital, opera, oratorio, radio repertoires and program building. Mr. Alberti has an extensive background for his work. He has taught at Chicago Musical College, Kansas City Conservatory of Music, as well as in New York. He has been guest teacher at the Lamont School of Music, Denver, Col., and at the Chicago Conservatory of Music (both summer sessions). He has conducted for Vitaphone Productions, for the Atlantic City Steel Pier Grand Opera Company, and was guest conductor for the Brooklyn Symphony Orchestra at the McMillin Theatre, New York, and the Brooklyn Museum. Songs by Mr. Alberti have been sung by many prominent artists. He has a list of pupils who are featured in concert and over the radio. Last season two of his artist-students, Nita Gale and Anne Judson, made their professional débuts in New York, Miss Gale at Town Hall and Miss Judson at the Barbizon-Plaza.

MICHAEL ZADORA,
pianist and exponent of Busoni, has recently returned from Berlin to open a studio in New York. He has also planned a concert tour for the early winter.

Smeterlin Returning for Tour to Play with Orchestra and in Recital

Jan Smeterlin, Polish pianist, will return to the United States after Christmas. His engagements here include appearances with the Boston Symphony Orchestra, under Koussevitzky, on February 7 and 8. Mr. Smeterlin's concert tour this autumn is in England, Holland and France, where he has three appearances in Paris. On August 18, he played the C minor concerto of Chopin at Scheveningen, Holland, under the baton of Schuricht. The house was sold out.

Bampton Soloist with Providence Festival Chorus

PROVIDENCE, R. I.—The annual summer concert of the Providence Festival Chorus, usually held at the Benedict Monument to Music in Roger Williams Park, on account of inclement weather was held in the Rhode Island Auditorium. The chorus under the able direction of John B. Archer, was assisted by the Goldman Band, (Edwin Franko Goldman, conductor), David C. Rosebrook, cornet soloist, Rose Bampton, of the Metropolitan Opera and the Verdandi Male Chorus of this city. Necessarily popular in character, the program was one to delight all music lovers. It was Miss Bampton's third appearance at these concerts. Her voice was as velvety, true and sweet and her appearance as lovely as ever. David Rosebrook, as cornet soloist, played his own Fantasie Caprice.

B. N. D.

Xirelli Appointed to Pagano Foundation School

Tito Xirelli, Greek baritone, has been appointed director of the opera department of the Pagano Foundation School of Music for the coming season. Mr. Xirelli was formerly head of the Athens Conservatory of Music, Athens, Greece. Since his coming to this country six months ago, he has been singing in opera and concert.

Hurt-De Bruyn Wedding

Dr. and Mrs. H. M. Hurt announce the marriage of their daughter, Helen Maurine, to Peter Roger de Bruyn at the Riverside Chapel, New York City, on August 24. Mr. de Bruyn is the son of Mrs. Roger de Bruyn, known in New York musical circles, and widow of the late tenor.

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Winifred Cecil sang five songs with orchestra by Harmati. What a perfectly lovely voice! Pure Gold. And used with rare mastery.—*Kurt Hetzel in Washington Herald.*

●

Her voice flows, and in the simplicity of her manner she interpreted the Harmati songs perfectly.—*Washington Post.*

●

Miss Cecil sang five songs by Harmati, atmospheric, with rich and interesting accompaniments, and of moods to suit her full, round voice. —*Ruth Howell in Washington Daily News.*

●

The five songs were sung by Winifred Cecil, soprano, of New York, a singer with a rare voice. It is also rare to be able to say as much of any singer today, but Miss Cecil has something different in her quality which arrests the attention and gives especial pleasure. From a technical standpoint her voice is very even, excellently placed and easily responsive to emotional demands. But beyond this, there is the rarity of a beautiful roundness and softness throughout the entire registry, which is woven around the kernel of a warm and appealing quality.—*Alice Eversman in Washington Evening Star.*

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Grant Park Series Concluded with Appearances of Many Ensembles and Soloists—Municipality Stages Lyric Dramas—Chicagoland Festival Draws Throng—Recital and School Happenings

CHICAGO.—The series of free outdoor concerts given at the Band Shell in Grant Park came to a happy close on Labor Day. The Chicago Park District and the Chicago Federation of Musicians, sponsors of these concerts, may be particularly congratulated on the success of the venture. James C. Petrillo, president of the Federation of Musicians and father of the idea, and Robert Dunham, president of the Chicago Park District, are already working on a similar project for next summer and from all indications the series will be an annual event.

That music plays a big part in our daily lives has never been so well demonstrated as throughout the summer. According to Mr. Petrillo, about 1,800,000 persons attended these concerts. As many as 35,000 listened on Sundays and holidays and the smallest attendance on record was 8,000—which was on a rainy evening.

The organizations heard were the Chicago Symphony Orchestra, the Civic Opera Orchestra, Thaviu's, Armin Hand's, Victor Grabel's, the George Dasch, Cavallo, Glen Bainum and Max Bendix Bands and the Woman's Symphony Orchestra. During the last week a new band made its appearance when Bohumir Kryl and his men played four concerts.

Among the soloists presented in August were John Pane-Gasser, tenor; Ada Paggi, contralto; Giuseppe Cavadore, tenor; Hazel Sanborn, soprano; Jeannette Van der Velpen, coloratura soprano—all members of the Chicago Opera; Milo Luka, baritone, Henry Thompson, tenor; Roger S. Hille, tenor; Grace Nelson, pianist; Howard Preston, baritone; Mary McCormic, soprano and Belle Forbes Cutter, soprano.

MUNICIPAL OPERA PRODUCTIONS

The Chicago Municipal Opera presented Pagliacci and Cavalleria Rusticana in Navy Pier Auditorium on August 18 and 19. In Pagliacci, Lucia Diano, the Nedda; William Green, Canio; and Milo Luka, Tonio, divided first honors. Frieda Savini was the heroine in Cavalleria Rusticana. She was well seconded by Milo Luka and Marie Barova. Blair Stewart, and Hazel Sanborn rounded up the cast. The performance was under the direction of Dino Bigalli, musical director of the company.

Popular grand opera again graced the stage of Navy Pier on August 31 and September 1 with the presentation of Donizetti's Lucia di Lammermoor by the city's first municipally supported opera. The chorus and orchestra, as before, was from the Chicago Grand Opera Company. Dino Bigalli served once more as conductor and musical director.

CHICAGO TRIBUNE FESTIVAL

The Chicago Tribune's Chicagoland Musical Festival took place in Soldier's Field on August 17. Nellie Stewart, of Champagne, talented pupil from the John D. Sample Studios, was heard in Pace Pace from La Forza del Destino by Verdi, in which aria the young singer made a good impression. An audience of 80,000 music lovers enjoyed listening to the winning male, female, mixed choruses and band directed by Edgar Nelson; the sextet from Lucia sung by Margery Maxwell, Eula Corner, Driskill Wolf, Eugene Dressler, Raymund Koch and Philip Gates. Noble Cain directed his own Chicago A Capella Chorus with Mr. Koch as soloist. J. Wesley Jones led his Negro Chorus in four numbers, and George Carlson directed the Festival Chorus and Band in the singing of Sullivan's Lost Chord.

CONCERT COURSE BACKED BY NORTHWESTERN UNIVERSITY

The University College of Northwestern University has announced a course in the History and Enjoyment of Music for which the general public may register. About 2,200 persons registered for a class in Music Appreciation may take advantage of this offer—a striking innovation in educational circles.

Dr. Samuel N. Stevens, dean of the University College, has completed a co-operative arrangement with the Auditorium Theatre here, whereby on ten evenings during the coming fall and winter this huge concert hall will become a university college class room. Academic credit may be obtained by the audience if desired.

Individuals who register for this course will hear Lucrezia Bori, Metropolitan soprano on October 12; two operas by the San Carlo Opera, October 22 and 29; Moscow Cathedral Choir, November 4; Mary Garden, soprano, and Rudolph Ganz, pianist, November 12; the Chicago Symphony Orchestra, November 19; the Monte Carlo Ballet Russe, November 24; John Charles Thomas, December 7; Albert Spalding, violinist, December 19, and Marian Anderson, contralto, January 26.

Preceding each concert Prof. Felix Borowski, composer, conductor and lecturer, and Olin Downes, music critic of the New York Times, will lecture on the evening's program material and will offer additional commentary during intermission.

MACDOWELL CLUB HONORS RADIE BRITAIN

The MacDowell Club of Amarillo, Texas, gave a tea recently in honor of Radie Britain, American composer, and theory teacher. Miss Britain resumed her teaching this month at the Chicago Conservatory.

FREE SCHOLARSHIP OFFERED BY SORORITY

The Alpha Delta Mu sorority is offering a $150 scholarship for study at the American Conservatory, to a young woman violinist, who must be of Jewish birth, unmarried, and a high school graduate. She must not be the holder of any free or partial scholarship for 1935-36. Contestants must play a movement from a standard concerto and one classic selection of their own choice. Applications and further information can be obtained from Rhoda Bomberg, contest chairman or from Eleanor Grossman, president.

CHICAGO CONSERVATORY ENLARGES QUARTERS

The Chicago Conservatory — Chicago's oldest music school—marked its seventieth anniversary by moving to larger quarters in Kimball Building. The eighth floor has been remodeled and redecorated to provide adequate housing for this large and growing institution.

On the seventeenth floor the Conservatory's "Little Theatre" with complete stage equipment and a seating capacity of 200, will be ready on October 15 for the drama department and for faculty and student recitals of the more intimate sort. The radio department with extensive broadcasting facilities will occupy its own suite on the tenth floor. Open house will be held early in October.

RUDOLPH REUTER RETURNS

Rudolph Reuter, who has been conducting a series of piano classes in Southern California, returned on September 12 to Chicago for his engagement at the American Conservatory of Music. His concert activities will take up much of his time this season—the first recital being given in Riverside, Ill., on October 3.

BELLE FORBES CUTTER ENGAGED BY CHICAGO MUSICAL COLLEGE

Belle Forbes Cutter has been engaged as director of the radio department at the Chicago Musical College. Mrs. Cutter, since her first appearance on radio, over KYW in May, 1922, has appeared as artist soloist on the following sponsored programs: Edison Symphony, United Rug Stores, Thompson's Malted Milk, Martha Washington Candy, Chicago-Buick Automobile Co., the Chicago Packard Program, Curtiss Candy Company, McLaughlin's Manor House Coffee and Nestor Johnson Health and Happiness. Also numbered among Mrs. Cutter's engagements were appearances in opera on the Continent and with orchestras in America.

JEANNETTE VAN DER VELPEN, coloratura soprano of the Chicago City Opera Company, established a record for solo appearances in the series of concerts sponsored by the Chicago Federation of Musicians and Park Board District held in Grant Park this summer. Mme van der Velpen appeared with Cavallo's Symphonic Band, Woman's Symphony Orchestra of Chicago, George Dasch Orchestra, and Col. Armin Hand's American Legion Band, during the season.

ECHANIZ IN HAVANA

José Echaniz, pianist, sends his greetings to this office from Havana where he has been spending his summer vacation.

SISTER M. CECELIA HEARD

Louise St. John Westervelt presented her pupil, Sister M. Cecelia, O. S. F., soprano, in a song recital in the music hall of Columbia School on August 2. Robert MacDonald was at the piano.

AMERICAN CONSERVATORY NOTES

Harry Lamont, graduate of the American Conservatory, has been engaged as director of instrumental music in the public schools of Springfield, Ill.

Mary Frances Averill, soprano, student of Charles La Berge, has returned from a tour of eastern states with the Davies Light Opera Company.

Ruth Powell, soprano, student of Karleton Hackett, will teach singing at the Bessie Tift College, Forsyth, Ga., this season.

Harold Cobb, organist at Sinai Temple, and for many years a student at the Conservatory, was heard in an organ recital on August 6 at Fourth Presbyterian Church.

Mary Wangler, soprano, appeared in recital at the Allerton Hotel on August 6.

MARY MCCORMIC HEARD WIDELY

Mary McCormic, soprano of the Chicago Civic Opera and the Paris Opera Comique, has been in great demand this summer. In June she made an extensive tour as headliner in a vaudeville circuit; filled important concert dates in the Middlewest in July. During August she won applause as soloist with various bands in the series of concerts given from the Band Shell in Grant Park. Miss McCormic was also heard weekly over the air, broadcasting a program based on a story of her life. She will probably appear as guest artist with the San Carlo Opera in October and with the Chicago Opera in November.

PUPIL OF DE HORVATH PLAYS

Another student from the class of Cecile de Horvath who is appearing often before the public is Eulalie Kober, who played the Liszt fantasie with the West Suburban Symphony Orchestra of Western Springs on August 11.

MAE DOELLING SCHMIDT STUDIO NEWS

When programs come from the studio of Mae Doelling Schmidt, there are certain things of which her audience can be sure in advance. There will be nothing on the program to which the pianist is not technically adequate, the pupil will have ease, poise and sureness. Such was the case when Ellen Beckman and Letty Stein appeared at the Allerton on August 15 and 8. Twelve-year-old Miss Stein chose works by Beethoven, Mendelssohn, Mozart, Chopin, Grieg, Schytte and Ravina. Her clean, unforced technic and musicianly interpretations delighted her audience. Miss Beckman's interesting program included MacDowell's March Wind, Liszt's Hungarian Rhapsody No. 4, Debussy's Claire de Lune and Passepied, besides many other works showing a flexibility of interpretation.

GARDEN FOR CHICAGO MUSICAL COLLEGE

Mary Garden's success as a teacher was so marked that immediately after the six weeks' summer term she held at the Chicago Musical College, Rudolph Ganz, president of the school, renewed her contract for a longer period beginning in October.

CONTEST FOR SINGERS

The cast for the Chicago Comic Opera Company's fall performances of Gilbert & Sullivan's Pinafore will be chosen through a city-wide contest. Each soloist selected will be given two months' training under musical, dramatic and dancing instructors and will have the opportunity to appear in public. The applicants sending their names and addresses and full information regarding their experience and ability to the company will be heard in audition at the end of the summer. Final selection will be made by judges chosen from among Chicago's leading musicians.

HENIOT LEVY CLUB

Honoring Mr. and Mrs. Levy, the members of the Heniot Levy Club gathered at the Auditorium Hotel on July 25 to celebrate Mr. Levy's birthday wtih a dinner and musical program. The affair was also memorable in observing the fifteenth anniversary of the club's organization and incorporation.

MAUDE KEY SHELTON SINGS IN EVANSTON

Maude Key Shelton, soprano, was enthusiastically feted when she sang for the Evanston Woman's Club on July 23.

JOHN DWIGHT SAMPLE'S STUDENTS

As in previous years, John Dwight Sample's summer class includes a number of teachers and pupils from other states. The class will continue until the middle of August. Among those pupils are: Eugenia Milda, Jackson, Mo.; Nellie Stuart, Champaign, Ill.; Betty Wright, Raleigh, N. C.; Mr. and Mrs. J. Foster Barnes, Durham, N. C.; Dorcas Pike, St. Charles, Ill.; Robert Shearer, Remington, Ind.; Elizabeth Journey, Kansas City. Mo.

William Benson, tenor, was a recent substitute at the Science Church of Geneva, Ill. D. Edgar Davies, baritone, f Racine, Wis., appeared in recital for the Knights of Pythias of Rockford, Ill. Diane Quellair, soprano, is fulfilling a return engagement at the Arcada Club of St. Charles, Ill. Virginia Richards, soprano, appeared in joint recitals at the Louisville College Club, the University Womens' Club, Eastern Junior High School and the Salisbury School. She was also the soloist at a recital of the University School of Music of Louisville, Ky. Edward Stack, baritone, has been engaged for a three months tour with the Empire Octette.

KARLETON HACKETT'S PUPILS ACTIVE

Paul Nettinga, tenor, student of Karleton Hackett, has been engaged as a member of the staff male quartet at radio station WLS. Walter Merhoc, baritone, is singing regularly on the Variety Program of the Columbia Broadcasting System. Mildred Fleet,

(*Continued on page* 17)

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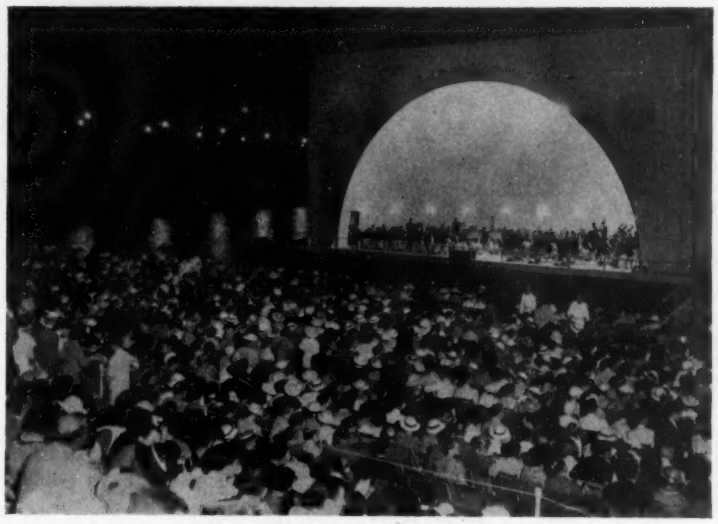
Kindler and Guest Conductors Lead Gala Outdoor Concerts in Capital

Series of Twelve "Sunset Symphony" Programs Near Lincoln Memorial Bring Baton Appearances by Rudolph Ganz and Others—Jeanne Behrend and Alexander Kelberine among Soloists



ONE OF THE SUMMER CONCERTS OF THE NATIONAL SYMPHONY ORCHESTRA,

Washington, D. C. (Hans Kindler, conductor). At the final concert of the series on August 21, 15,000 people attended, believed to be the largest audience ever to assemble in Washington for a musical event.

WASHINGTON, D. C.—Before an audience exceeding 14,000, Hans Kindler conducted the National Symphony Orchestra on August 21, marking the twelfth and final "Sunset Symphony" Concert at Watergate near the Lincoln Memorial. The "popular" program ncluded Carneval Overture (Dvorak), Wedding Procession from The Marriage of Figaro (Mozart), "Unfinished" symphony (Schubert), Dream Pantomine from Hänsel and Gretel (Humperdinck), "Nut-Cracker" suite (Tchaikovsky) and Bolero (Ravel).

This concert particularly proved a delight to the listeners. Though there were guest conductors of high order who directed several of the "Sunset" concerts, it is remarkable to observe the results attained by Kindler.

During the eleventh concert on August 18, the guest conductors were Emanuel Balaban, Gustav Strube and Richard Horner Bales. Lilian Knowles, contralto, was the soloist. With Balaban conducting, Miss Knowles offered an exquisite interpretation of Saint-Saëns' My Heart at Thy Sweet Voice from Samson and Delilah and the Habanera from Carmen.

The program also included Symphony No. 4 (Tchaikovsky) conducted by Balaban, the second movement from Sylvan suite conducted by the composer Gustav Strube, whose work was well received, Eight Russian Folk Songs (Liadoff) and the overture to Rienzi conducted by the young Richard Horner Bales. Bales, in his style and thorough knowledge of the music he conducted from memory, showed evidence of a future career of interest.

GANZ IS GUEST CONDUCTOR

The seventh and eighth concerts were conducted by Rudolph Ganz, who was superb in his reading of the works of Weber, Beethoven, Chabrier, Grieg, Sibelius, Glinka, Dvorak, Strauss and Henry Hadley's Streets of Pekin. The last named was delightfully done. The soloists were Miriam Winslow and her dancers, Olive Corisens, Nancy Minor, Jacqueline Magrath and Mary Hughes. Proving artists of skill, these dancers offered solo and ensemble numbers to works of Massenet, Richard Strauss, Chopin, Mozart, Dohnanyi and Handel.

Burle Marx, conductor of the Rio de Janeiro Philharmonic Orchestra, excelled in the interpretation of Latin-American music included on the programs of the concerts which he conducted on August 11 and 14. Latin-American composers whose works Mr. Marx read were Gomes, Alberto Nepomuceno, Henrique Oswald and Francisco Mignone, all of Brazil, and Juan Jose Castro of Argentina. He also gave terse readings of works by Beethoven, Bach, Schubert, Saint-Saëns, Tchaikovsky, MacDowell, Nicolai, Liszt, Weber, Rimsky-Korsakoff and Johann Strauss.

Jeanne Behrend and Alexander Kelberine with orchestra accompaniment offered a superb interpretation on two pianos of the Bach concerto in C minor and Schubert's Wohin?, the latter arranged for two pianos by Mr. Kelberine. Harrison Christian, possessing a voice of rare beauty gave a delightful performance of Eri Tu from The Masked Ball (Verdi) and the prologue from Pagliacci.

Credit goes to C. C. Cappel, manager of the National Symphony through whose untiring efforts and ability the concerts proved such outstanding successes.

DEPARTMENT OF AGRICULTURE GROUPS PERFORM

Dr. Walter E. Bauer, an economist in the Agricultural Adjustment Administration, offered a masterly reading of symphonic works when he directed the Symphony Orchestra of the Department of Agriculture, on August 12 at the Sylvan Theatre, on the grounds of the Washington Monument, before an audience of several thousand. The large chorus of the Department of Agriculture was directed by Robert Frederick Freund. G. S.

Myra Hess to Make Extensive Tour Here

Annie Friedberg announces that Myra Hess will return to the United States for another season of forty concerts. Her tour will take her as far as California and the Northwest. Her first appearance here in 1935-36 will be as soloist with the Chicago Symphony Orchestra, in Chicago.

Piatigorsky Appears in French Sound Picture

Gregor Piatigorsky has taken part in a moving picture, made in France, which will be released in the fall. Also in the film are Milstein, Brailowsky, Kreisler, Cortot and Thibaud. Piatigorsky plays the Weber adagio and scherzo, familiar to his American audiences. The picture was made at Joinville; the artistic adviser was Emile Veuillermoz, French critic and musicologist.

Ellmer Zoller Visits Puerto Rico During Summer

Ellmer Zoller, pianist, accompanist and teacher of voice, spent some time in Puerto Rico this summer. During his stay there, El Heraldo de Puerto Rico, an illustrated weekly newspaper, sponsored a contest for vocalists, the winner to study with Mr. Zoller. On July 5, Mr. Zoller's artist-pupil, Matilde Amy, lyric soprano, gave a recital at the Teatro Municipal, San Juan, with Mr. Zoller at the piano.

Curtis Institute Re-engages Anne-Marie Soffray

Anne-Marie Soffray, who for a number of years was a member of the department of theory and composition at Curtis Institute, Philadelphia, has been re-engaged for the coming season.

Stockholm's Year Ends With Interesting Array

Opera, Orchestra, Recital and Choral Events Prominent in Final Weeks of Season

STOCKHOLM.—The last weeks of the 1934-1935 season were particularly successful both artistically and financially; and foreign artists who have what the Americans in their vernacular call "the goods" are certain to find here a responsive and well-paying public.

Outstanding at the Royal Theatre was the restoration of Tristan and Isolde and Parsifal, both conducted by Leo Blech.

The Konsertföreningen Orchestra terminated its season with concerts by Ansermet and Franz von Hoesslin. The former presented Beethoven's Pastorale and ninth; and second symphony by Eric Westberg, a remarkable Swedish composer. Mr. von Hoesslin brought out two Swedish works: second concert overture by Larserik Larsson, and prelude and fugue from an orchestral suite by Gunnar Ek—both young and gifted composers.

HEIFETZ ACCLAIMED

Among visiting virtuosos who won more than passing notice were Heifetz, who triumphed in the Beethoven concerto; Simon Goldberg, warmly received for his delivery of concerto in A by Mozart; and the Léner Quartet, heard in Mozart, Beethoven and Debussy.

Choral art, dear to the Swedish, was in the front line of attention on not a few occasions. The Reykjavik Male Chorus from Iceland and the University Student's Chorus from Finland both gave fine concerts.

Oratorios recently done here effectively, were The Creation, by Haydn (Konsertforeningen), St. Matthew Passion by Bach (Engelbrekt Church), and Elijah by Mendelssohn (Oscar Church).

DAVID NAVIA.

Philadelphia Concert Series to Present Eminent Artists

PHILADELPHIA.—A program that will bring to Philadelphia five artists in exclusive appearances here during 1935-36 is announced for the second season of the All Star Concert Series. With Emma Feldman again officiating as manager, the series is to be presented on Thursday evenings in the Academy of Music. The schedule lists appearances by Lawrence Tibbett, October 31; La Argentina, December 12; José Iturbi, January 9; Jascha Heifetz, February 6; and Grace Moore, March 26. K. R.

Winifred Cecil Sings at Ocean Grove

Winifred Cecil, soprano, was soloist during August at the only concert given this season in Ocean Grove Auditorium, Ocean Grove, N. J. The occasion was the fifteenth anniversary of the Apollo Club, heard in choral numbers under the direction of Julius C. Zingg. The Washington Symphony Orchestra, the Brian Symphony Orchestra and Mr. Zingg at the organ furnished instrumental interludes.

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, *President*

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Anniversaries Celebrated in Prague Opera Restorations

Italian, Czech, and French Composers Honored—Janacek's Jenufa and Gounod's Faust Restored—Molinari, Kleiber, Lamond, and Many Newcomers Win Plaudits

PRAGUE.—The Bellini anniversary celebration is already well under way in Prague. In the Czech National Theatre, Molinari conducted a restoration of Norma, heard three times by completely sold-out houses. The title rôle was finely sung by Maria Nemeth as guest, who was received with warm evidences of approval.

The German theatre in turn presented a festive concert, Molinari directing with verve and brilliancy the overtures to Il Pirata and Norma. Rose Book (coloratura), Vera Mansinger (lyric soprano), Herta Rayn (soubrette), Elisabeth Wanka (contralto), Adolf Fischer, Fritz Göllnitz (tenors), Josef Hagen, Reinhold Popovicz (baritones), and Magnus Andersen (bass) earned hearty plaudits with excerpts from I Capuletti ed i Montecchi, I Puritani, Norma, and La Sonnambula.

CZECH SHAKESPEARE OPERAS EXHUMED

Apropos of the seventy-fifth birthday of Josef B. Foerster, Czech composer of the old guard and professor at the Prague State Conservatory, the National Theatre restaged his Jessika in the new scenic equipment of Vlatislav Hofman. In spite of the conscientious reproduction under Otakar Ostrcil, the work, based on The Merchant of Venice, could not arouse great interest. The major parts were fittingly taken by Mila Kocova (Jessica), Stepanka Stepanova (Portia), Ludek Mandaus (Shylock), Stanislav Muz (Antonio), Zdenek Otava (Bassanio), and Bronislav Chorovic (Lorenzo).

Another Shakespearean restoration was Zdenek Fibich's The Tempest, also conducted by Ostrcil and refurbished by Hofman. Fibich has excellently struck the right note of the English fairy piece, the symbolic-philosophic elements naturally being sidestepped. The numerous audience fêted Ada Nordenova (Miranda), Marie Budikova (Ariel), Stanislav Muz (Prospero), Jan Berlik (Ferdinand), and Emil Pollert (Caliban).

A RETURN COMPLIMENT

After Josef Turnau's successsful restoration of Die Meistersinger in the Czech Opera, where series of sold-out halls applauded Ostrcil's reading, Stainlav Muz' rich-toned Sachs and Richard Kubla's beautiful-voiced Stolzing, the German Theatre gave Janacek's unjustly neglected Jenufa. Among the soloists we admired Rose Pauly in the title part and Lydia Kindermann, who outdid herself, both vocally and histronically, as Burja. Especial mention should be made of Georg Szell, who rehearsed the troupe into the highest degree of efficiency and with masterly hand revealed the characteristic beauties of the Czech score. The listeners were deeply impressed by this outstanding performance, stage managed by Renato Mordo and newly outfitted by Emil Pirchan.

FAUST IN NEW VERSION

An interesting evening was also the restoration of Gounod's Faust, Mordo doing the stage directing, Pirchan the settings. The seven scenes of the opera were divided into two parts and were staged in different styles. Faust's study, the church scene, the Walpurgis Night, and the prison, had abstract, extremely modern scenery with splendid lighting effects, while the two scenes of Valentin and Margaret's garden, were simple and provincial, affording a strong contrast with the other pictures.

Josef Riawez (Faust), Vera Mansinger (Margaret), Theodor Scheidl (Mephisto), Josef Hagen (Valentin), Lydia Kindermann (Marthe), and Herta Rayn (Siebel), comprised an exceptionally good cast. The orchestra distinguished itself under Fritz Zweig.

CENTENARY OF LA JUIVE MARKED

Halevy's Jewess having attained the century mark, a highly decorative renewal of this seldom heard work was staged, wth Adolf Fischer (Eleazar), Rose Pauly (Recha), Rose Book (Princess Eudora), Magnus Anderson (Cardinal), Fritz Zweig (conductor), Emil Pirchan (scenery), and Max Liebl (producer) doing imposing work in their respective domains.

IMPORTANT GUESTS WELCOMED

A warmly welcomed newcomer was Francesco Battaglia, Italian tenor, who as Manrico (Trovatore) and Riccardo (Ballo in Maschera) revealed an organ of power and volume. Rine Reich-Dörich, dramatic soprano from the Landestheater in Karlsruhe, sang in commendable fashion as Brünnhilde in Siegfried, scoring an emphatic success. In Carmen and Don Giovanni, Richard Tauber was particularly admired for his interpretative capabilities and stage knowledge. Willy Domgraf-Fassbaender, baritone of the Berlin State Opera, gave well-conceived impersonations of Rigoletto and Figaro. But the greatest surprise was undoubtedly the visit of Erich Kleiber, who conducted Wagner's Flying Dutchman with dash and extraordinary sense of orchestral splendor.

NINE PROMISES

A local event of high order was the first violin recital of Bedriska Seidlova, a beautiful girl of nineteen years and pupil of the Prague State Conservatory. The young artist, having acted a part in a Czech film, is popular, and the hall was crowded. Unfortunately a *panaché* program, including the A major concerto of the old Bohemian Wranitzki and pieces by Goldmark, Suk and Paganini, was chosen. It was played, however with brilliancy.

In the German works of her piano recital, Reine Gianoli, a nineteen-year-old French Miss, displayed good technical grounding and a medium-sized delivery. But with her execution of Chopin and Debussy she proved to be a young artist in the best sense of the word. Felicitas Reich-Stubenrauch, young pianist, has bravura and surety, and if her manual skill had been in more perfect fettle, her reading of Schumann's G minor sonata, Liszt's F minor study, and Chopin's A flat polonaise, would have excited highest admiration.

Mila Fischer, scoring in an international program, has a ringing coloratura soprano, though beauty and clarity in some of the high notes remains to be acquired. Beatrice Waghalter, daughter of the former Berlin conductor Ignaz Waghalter, appeared as singer and diseuse. Classic, modern, and Yiddish songs showed that her vocal equipment is not as yet sufficient, though she won ovations for the pantomimic abilities, agility, and humor she displayed in some *chansons*.

In a concert of the German Musical Academy, Albert Jindra played the Tartini D major cello concerto with warmth of tone and surety of bow; Isolde Laufke sang an aria from Haydn's Creation, and revealed a well-schooled soprano of quality; in a bass aria from the same oratorio, Eduard Fried was admired for his clear articulation and dark-timbred organ; and Else Grauer gave a respectable, if not blameless performance of a Mozart piano concerto. The four artists were accompanied by the Academic Orchestra, under Fritz Rieger.

SONATA RECITALS

Frederic Lamond is one of the keyboard virtuosos who are not able to hold me in their grip. Even admitting that Lamond interpreted his all-Beethoven program with artistry and taste, I could listen to him only with interest and not with enthusiasm. The audience was of another opinion and showed its appreciation in spontaneous ovations.

Kurt Appelbaum must first of all be congratulated for having offered a well-chosen list of Beethoven, Mozart, and Schubert sonatas. His playing was full of expression, zest, and clarity. There was hearty applause.

Lala Bertlova, Czech violinist, has at her command technical skill, feeling, and an energetic, sweet tone. Her program, comprising violin sonatas of Brahms, Silvester Hippmann, and César Franck, had success.

Two French guests, Henry Merckel (violinist) and Marcelle Heuclin (pianist) presented violin sonatas of Mozart, Schumann, and Fauré. Their exceptional musicality and virtuosity made their performance a treat.

KOLISCH WINS BY SEVERAL LENGTHS

Four chamber music organizations have been heard, headed by the Kolisch Quartet, which appeared four times in modern and classical programs. A fascinating modern list, including Schönberg's string quartet, op. 30, Alban Berg's quartet, op. 3, and the first local hearing of Leopold Spinner's tonally expert Little String Quartet, was greatly enjoyed. The culminating point of the Kolisch concertos was an all-Beethoven evening. It enraptured the audience.

Assisted by Franz Langer (pianist) and Karl Kalliwoda (violinist) the Prague Quartet played works of Mozart, Dvorak, and the piano quintet of Fidelio Finke, director of our German Musical Academy. Another concert began with the A major quartet of the old Bohemian compsoser Johann Zach. Reger's quartet, op. 109, and the Brahms op. 51, No. 1, followed.

A huge audience feted the Rosé Quartet in an all-Beethoven list, while another large crowd enthusiastically approved the work of the Calvet Quartet in two concerts of Haydn, Mozart, Roussel, Ravel, Fauré and Debussy.

GERTH-WOLFGANG BARUCH

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This competition is open to native and naturalized American citizens. Entries are restricted to vocal compositions suitable for young people of junior-high-school age.

A brochure containing full particulars concerning this competition may be secured by addressing:

E. D. Davis, Secretary of the Board of Judges, Ginn and Company, 70 Fifth Avenue, New York City

Julius Huehn Engaged for Opera and Concerts

Julius Huehn will sing the role of Faninal in Strauss's Rosenkavalier when the Cleveland Orchestra produces that opera on October 31 and November 2. On November 7, the baritone makes his début in Canada, singing in Ottawa, Ont., under the auspices of the Morning Music Club. He is scheduled for another first local appearance in New Orleans, November 12, when he will sing as a member of a quartet of prominent New York artists. Among other engagements which Mr. Huehn has accepted in addition to his season with the Metropolitan Opera, is one in Albany, N. Y., in the spring, under the auspices of that city's Mendelssohn Glee Club. On December 2, he is booked for a recital at Wilson College, Chambersburg, Pa.

Fred Patton Directs Bay View Music Festival

Fred Patton, head of the vocal department of Michigan State College, East Lansing, Mich., who has spent the summer at Bay View, Mich., where he is dean of the Summer Music School of Bay View Assembly, presented the annual music festival there, August 20 to 25. The five concerts began with excerpts from Flotow's Martha, featuring the Assembly Quartet; on August 21, there was a song recital by Frederic Baer, baritone; 22, a chamber music concert with Jan Chiapusso and Michael Press, soloists; 23, a performance of Mendelssohn's Elijah, with Mr. Baer; and, 25, a request program.

CHARLOTTE BOERNER, soprano, sailed on August 22 by the SS. Aquitania for Paris, Vienna and Holland, where she will fulfill engagements. She will be back in America in October. Miss Boerner spent the summer at the home of her sister, Mrs. S. Limington Carpenter of New Rochelle, N. Y.

Detroit Concert Series Announced

Naughty Marietta Heard in Navin Field Operetta Season—School Forces Prepare for Winter

DETROIT.—The Masonic Auditorium concert series for 1935-36 will include the Don Cossack Russian Male Chorus under the leadership of Serge Jaroff, on October 18; Fritz Kreisler, December 2; Josef Hofmann, January 27; Nelson Eddy, February 17; Trudi Schoop and her comic ballet, March 2, and Grace Moore, April 2.

Opera Under the Stars' first season of musical comedies and operettas has drawn to a close. The next to the final offering on the outdoor stage at Navin Field was Naughty Marietta, with Ilse Marvenga appearing in the title role. In the cast with her were Leonard Ceeley, Paul Keast, Hope Emerson, Roy Cropper, Harry K. Morton, Barnett Parker, Mary Rix, Sandra Ward.

The Ganapol School of Musical Art has added five instructors to its staff, making a total of twenty-nine. The new members of the faculty are Lillian Gordon, prominent local pianist, Edwin Hughes, of New York City, who comes as guest piano teacher and for master classes at intervals during the season commencing October 5; Mrs. Leslie Lamborn, teacher of singing; Maxine Zeder, of Cincinnati, who will teach solfège and piano; and Abraham Silver, recent piano graduate of the school, who will teach pupils in the elementary grades.

Dr. Mark Gunzburg has returned from Sheboygan, Mich., where he held summer piano classes and reopened his studios.

Max Levy, vocal teacher, will present several of his artist pupils in recital as well as give student recitals and studio musicales during the coming season. The large class of students embraces beginners as well as those with experience in opera, concert and radio.

R. C. B.

Worcester Festival Program

The seventy-sixth Music Festival of the Worcester County Musical Association, Worcester, Mass., will take place in the Worcester Municipal Auditorium, September 30 through October 5. Albert Stoessel is to conduct the festival for the eleventh year. Six concerts are scheduled, all to be held in the evening except the one on Wednesday afternoon, which is a children's concert.

On Monday night the opening program is made up of Bach, Handel and Elgar music; Tuesday's offering is a program of orchestral music; Thursday's, a choral list; Friday's, is entitled Artist Night and brings orchestra, chorus and Kirsten Flagstad, as soloist; on Saturday evening there is to be a performance of La Boheme. The principal soloists are Kirsten Flagstad, Suzanne Fisher, Margaret Halstead, Josephine Antoine and Louise Lerch, sopranos; Kathryn Meisle, contralto; Frederick Jagel, tenor; Julius Huehn, baritone; and Mischa Levitzki, pianist. Lesser roles will feature Warren Lee Terry, Gean Greenwell, Harold Boggess and Albert Gifford. Alfredo Valenti, in his third season at this festival, is the stage director. The Festival Orchestra and the Festival Chorus of 450 voices are to be presented again. Mrs. J. Vernon Butler is the accompanist, and Walter Howe, organist and associate conductor.

Moscow Honors Visit Of American Composer

Charles Wakefield Cadman Well Received in U.S.S.R.—Radio Committee Provides Muscovites With Rare Musical Fare During Summer Months—Splendid Success of Oscar Fried

Moscow.—The All-Union Radio Committee seems to be shouldering alone the responsibility of providing music during the summer months, to the Muscovites and the thousands of visitors flocking to the Soviet capital.

In the general run of the city's musical life, the Radio Committee must be credited with greater originality, less conservatism, and more experimentation in selection, than any other musical organization now functioning in Moscow, even if the quality of its performances is not always of the same excellent standard. Novelties by Soviet composers, works by modern Western composers little-known here, monographic or historical concerts, phonograph-record concerts, vocal ensembles, and operas in concert form, have enlivened and added color to Moscow's aggregation of musical events, thanks to the initiative of this committee.

And now during the summer, when all the older and more conservative musical organizations have gone on vacations, or have abandoned the capital in favor of peripheral towns, the Radio Committee has come forward with an interesting program, the same carried out in the summer concert premises of the Central Park of Culture and Rest.

VARIED ENTERTAINMENT

During the month of July several concerts of phonograph records, and a number of concerts by the committee's own symphony orchestra (under Oscar Fried) were given. One of the first western artists to visit the Soviet Union, when the country was struggling to its feet after the devastating years of civil war, Fried has remained a constant visitor and has maintained his hold on the public. The success of his three originally scheduled concerts was such (Beethoven, Tschaikowsky, Wagner) that, in spite of the high price of admission—in previous years entrance to the Park of Culture and Rest was very low—the three concerts had to be repeated in their entirety.

AMERICAN COMPOSER APPRECIATED

It was only natural that, consistently with the general policy of the Radio Committee, the honor of acquainting the Soviet public with the works of Charles Wakefield Cadman, American composer who visited here late in June, should fall to it. A broadcast concert of Cadman's works had double significance. In the first place, the compositions of this prominent American musical figure had not hitherto penetrated into this part of the world. His new sonata in G, and three of his shorter piano works, with their lyrical sentiment, melodious themes, and absence of harsh harmonies (Dr. Cadman was his own interpreter), served to introduce to us Dr. Cadman's distinctive individuality and to win for him the assurance that from now on his compositions would be included in the Radio Committee's permanent repertoire.

In the second place, Dr. Cadman's illustrations on the American-Indian flute had an interest beyond mere exotic curiosity, for in this country, which abounds in nations on the same primitive level of musical development as the American Indians, there is an extraordinarily serious interest in the folklore of these peoples, both from the artistic and the scientific point of view.

Two friendly and animated meetings took place between Dr. Cadman and groups of leading Leningrad and Moscow composers, arranged by the courtesy of the VOKS (Soviet Society for Cultural Relations Abroad). These resulted in many pertinent questions and a helpful exchange of opinions, as well as in the establishing of contacts which Dr. Cadman plans to utilize towards the enrichment of the musical literature of symphonic and solo performances of Russia and America. VALENTINE V. KONIN.

American Matthay Association to Award $1,000 Scholarship

The American Matthay Association, Inc., announces a $1,000 scholarship for a pianist to be used toward the expenses of a year's study in London with Tobias Matthay. The final contest takes place December 31 at the Riverdale School of Music, New York City. Preliminary examinations will be conducted between December 2 and 23 in New York, Boston, Chicago, Philadelphia, San Francisco, and elsewhere if the number of registrations warrant it. The examination will consist of ear training test, keyboard harmony, knowledge of various types of form, and general questions (such as, What does the word "dynamics" mean to you?). The examiner also will hear three required numbers, the first movement of the Schumann sonata in G minor, any prelude and fugue from Bach's Well-tempered Clavichord, and one composition of the contestant's choice, not exceeding six minutes in duration. Application blanks and full information may be obtained from the secretary, Miss Julia L. Wrightington, 94 Perry St., Brookline, Mass. The form must be filled out and returned to the president, Albion Metcalf, 33 Newbury St., Boston, Mass., by November 15.

THE WHITNEY ENSEMBLE, heard twice weekly over the NBC network. In the photograph are shown Robert S. Whitney, pianist, and his four sisters: Noreen, first violin; Edna, viola; Edith, second violin, and Grace, cello. (Photo by Maurice Seymour.)

Music in Chicago

(*Continued from page* 14)

contralto, is appearing with the Davies Light Opera Company in a number of performances in Ohio and North Carolina.

NEWS NOTES FROM OMEGA CHAPTER, S.A.I.

Under the leadership of Elvira Hallier Brown, its new president, Omega chapter of Sigma Alpha Iota is having an active summer. A musicale given by the chapter on June 23, at the home of Mrs. Cora Ryerson of Park Ridge, brought out an audience of over 200 people to listen to the program given by Virginia Knapp, pianist, and Edna Thompson, soprano. The guests of honor were two honorary members of Omega, Mme. Ella Spravka and Mme. Emmy Ohl, and also Theodora Sturkow-Ryder.

Mary Garden has awarded a scholarship in her opera class this summer to Leola Aikman, soprano, a member of the chapter.

Edna Thompson, soprano, has been heard over Station WBBM. On July 6, Cora Spicer Neal, one of the chapter patronesses, opened her house for an evening meeting. Roberta Hayes, one of Omega's pianists, was chosen for the inter-chapter musicale at the Allerton on July 17. Peggy Wood was selected to play the organ at the convention of the National Association of Music Merchants.

Henrietta Keizer, one of Omega's pianists and teacher of public school music, gave a recital recently at Music Hall, Northwestern University. She has been appointed director of public school music at Capital University, Columbus, O.

Helen Fouts Cahoon, a former Omega member and a teacher in Fort Worth, Tex., gave a recital with Mae Doelling Schmidt in Kimball Hall. RENE DEVRIES.

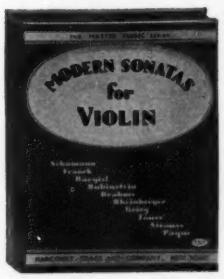
Colette d'Arville to Sing in Opera

Colette d'Arville, soprano of the Paris Opéra-Comique, has been engaged to sing the role of Siebel in Faust to be performed by the St. Louis Opera Association, November 6. Before she leaves France, where she is spending the summer, this artist will sing Siebel at the Paris Opéra, as well as the title role of Jongleur de Notre Dame.

RECENT HARCOURT, BRACE MUSIC PUBLICATIONS

MODERN SONATAS FOR VIOLIN

Edited by ALBERT E. WIER



The word "modern" used in the title of this work signifies the inclusion of sonatas by composers after Beethoven and Schubert (the last of the great classicists), and accordingly comprises the sonatas of romanticists such as Schumann, and also the works of those who may be called "modern classicists" such as Brahms, Franck and Strauss. Sonatas have been chosen which display melodic and structural beauty rather than innovative tendencies; no attempt has been made to include works which mirror the ultra-modern trend toward atonality and polytonality. A critical note precedes each sonata.

CHRONOLOGICAL INDEX

Robert Schumann	1810-1856	Sonata in D Minor, Op. 121
Cesar Franck	1822-1890	Sonata in A Major
Woldemar Bargiel	1828-1897	Sonata in F Minor, Op. 10
Anton Rubinstein	1829-1894	Sonata in G Major, Op. 13
Johannes Brahms	1833-1897	Sonata in G Major, Op. 78
Johannes Brahms	1833-1897	Sonata in A Major, Op. 100
Josef Rheinberger	1839-1901	Sonata in E♭ Major, Op. 77
Edvard Grieg	1843-1907	Sonata in C Minor, Op. 45
Gabriel Fauré	1845-1924	Sonata in A Major, Op. 13
Richard Strauss	1864-	Sonata in E♭ Major, Op. 18
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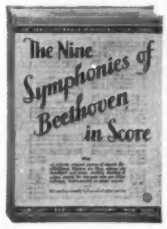
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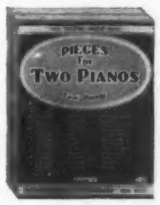
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Irra Petina, Born in Russia, Found Opera Career After American Training

Mezzo-Soprano, Graduate of Curtis Institute and Member of Metropolitan Opera, Plans European Tour—Tells of Her Early Life in China

Irra Petina, mezzo-soprano of the Metropolitan Opera, and a graduate of the Curtis Institute of Music, Philadelphia, will leave on September 18 for an extended tour in Europe. Her principal appearances will be in London, Berlin, Vienna, Budapest and Warsaw.

Miss Petina recently was interviewed in New York.

The youthful singer, tall, slight and dark, is American by adoption, being the daughter of a Russian emigré, a former general in the Army of the Czar. When the revolution broke out, Miss Petina's family fled to China, where little Irra grew up.

"I always wanted to sing, and I always believed that I could," she said. "I made the most of what opportunities I had in China, but I wanted to study elsewhere. Naturally, I thought of Europe, as my family had come from there. However, some one told me of a school in America, a very fine institution where one might obtain the best of musical training. This was the Curtis Institute in Philadelphia.

"What I heard impressed me so much that I decided to go to Europe via America, and try for an audition at Curtis.

"This was arranged, and as a result it was my good fortune to be given the opportunity to study with Harriet van Emden at the Curtis Institute. She has been my teacher ever since, and I still study and coach with her.

"I feel that I have added reason to appreciate what I have received from the Curtis Institute. Most of the prominent graduates of the school are native Americans, but I am foreign-born and when they accepted me I had not even taken out my first citizenship papers. After my audition, it was found that I could not stay in this country without certain papers, which were back in China. The Curtis Institute paid the expenses of my trip to the East and back, so that I might establish myself in America."

(Photo by Rembrandt Studios.)
IRRA PETINA

A Thorough Musical Training

Miss Petina studied at Curtis Institute for five years, and continues her work there, only suspending her Curtis activities during the Metropolitan Opera season. Besides her vocal training with Miss Van Emden, she has been coached in opera by distinguished artists and regisseurs connected with the Curtis faculty, including four years of operatic acting with Wilhelm von Wymetal. Like every Curtis student, she was given a thorough grounding in general musicianship, comprising knowledge of piano, various branches of theory and history of music. Her preparation also took in fencing and dancing, languages and diction. In May, 1935, she received her degree of Bachelor of Music from the institute.

For two years Miss Petina was a member of the Philadelphia Grand Opera Company, and she appeared in concert and recitals in Philadelphia and near-by centers under the auspices of the Curtis Institute. In her second year at the Institute she appeared with the Philadelphia Orchestra in five concerts. She has taken part in some of the weekly broadcasts in which Curtis students are presented on the Columbia network, and has been a soloist in the summer concerts which the Philadelphia Orchestra gives at Robin Hood Dell.

Miss Petina made her debut with the Metropolitan Opera in 1933-34, and appeared in twenty-six performances with the company that season. M. L. S.

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TOURING IN EUROPE 1935-1936

Robin Hood Dell Series Concluded

Russian Program Given on Final Night under Smallens' Baton—Lange Leads Post-Season Benefiit for Players—Wide Variety of Musical Fare Heard in Outdoor Setting

Philadelphia.—The summer season of the Philadelphia Orchestra at Robin Hood Dell closed on August 22 with an interesting program under the direction of Alexander Smallens. The all-Russian program found him at his best and the orchestra seemed unusually responsive. The program opened with Tschaikowsky's fourth symphony, followed by Moussorgsky's A Night on Bald Mountain, Liadoff's Eight Russian Folk Songs and the Polvetzkian dances from Prince Igor. At the close of the concert Mr. Smallens and the orchestra were given a prolonged ovation and as an encore played Tschaikowsky's Trepak. On the following night Hans Lange led a special benefit concert for unemployed musicians. The soloists were Agnes Davis, soprano; Reinald Werrenrath and Wilbur Evans, baritones. Theodore Cella conducted his tone poem The Lido.

The fare at the Dell this summer was a varied one, combining music of the symphonic and operatic composers, with offerings of a lighter nature. The conductors included Jose Iturbi (who also appeared as pianist-conductor in one program), Hans Kindler, Willem van Hoogstraten, Josef Pasternak, Fulgenzio Guerrieri, Saul Caston, Thaddeus Rich, Sylvan Levin, Fabien Sevitsky, Paul Whiteman, Frank Black, Dr. John Thoms, Hans Lange and Alexander Smallens.

The operas presented included Rigoletto, with Mostyn Thomas in the title role, Josephine Lucchese as Gilda and Sydney Rayner, the Duke; the double bill of Cavalleria Rusticana and Pagliacci, with Bruna Cantagna, Edward Molitore, Joseph Royer, Margaret Harshaw, Vera Resnikoff, Mostyn Thomas, Aroldo Lindi, Irene Williams, Wilbur Evans and Albert Mahler; Madam Butterfly, with Hizi Koyke, Edward Molitore, John Barclay, Paceli Diamond, Albert Mahler and Abrasha Robofsky; The Mikado, with James Montgomery, Eugene Lowenthan, John S. Williams, Margaret Harshaw and others; and The Secret of Suzanne and Hansel and Gretel, with Irene Williams, Wilbur Evans, Abrasha Robofsky, Margaret Codd, Paceli Diamond, Lester Englander. Maybelle Marsten, Agnes Davis and Edwina Eustis.

The ballet attractions were Charles Weidman and Doris Humphrey and their group; the Littlefield Ballet; the Fokine Ballet; Mary Binney Montgomery and her dancing group; and the American Ballet.

The Westminister Choir (Dr. John Finley Williamson, conductor) were featured in choral music followed later in the season by the Strawbridge & Clothier Chorus (Ednfed Lewis, conductor).

At many of the concerts, prominent vocalists or instrumentalists were assisting artists. This list held Margaret Harshaw, contralto; Charles Naegle, pianist; Maria Kurenko, soprano; Lia Batkin, pianist; Wilbur Evans, baritone; Josef Wissow, pianist; Florence Frantz, pianist; Henri Deering, pianist; Grisha Goluboff, violinist; Alvin Rudnitzky, violinist; and Conrad Thibault, baritone.

Fourth of July was observed in Robin Hood Dell by a program of music by American composers, conducted by Nathaniel Shilkret. George Gershwin, Robert Russell Bennett, Dana Suesse, Victor Herbert and Edward MacDowell were represented on the program. Carol Deis, soprano, made her debut in the Dell, singing Puccini, Oley Speags, Cadman and Griffes numbers. M.M.C.

HENRI DEERING,
American pianist, was heard at Robin Hood Dell, Philadelphia, on August 9, as soloist in the Schumann concerto in A minor, under the baton of Willem van Hoogstraten.

American Art Trio in Weekly Broadcast Series

The American Art Trio, which is heard each Sunday over WOR in chamber music recitals, is made up entrely of young American artists who have received all their training in this country. The personnel consists of Harry Farbman, violinist; Flori Shor, cellist, and Milton Kay, pianist. Recently, the group appeared four times within two weeks at Green Mansions, New York State Adult Camp. A single appearance in the same fortnight took place at Unity House in Pennsylvania. Concerts planned for the fall include a series of six at New York University, and single engagements at Princeton University, College of the City of New York, Upsala College and other places. February 7 to April 24, they will be heard in Spring Chamber Music Series at New York University.

Raymond Mitchell Los Angeles Musical Courier Correspondent

Raymond Mitchell will assume duties as correspondent for the Los Angeles district of the Musical Courier on October 1, succeeding Bruno David Ussher, who has resigned, because of the pressure of other activities, from the post which he has so admirably filled for the past four years. Mr. Mitchell is known on the Pacific Coast as the music critic of the Los Angeles Evening Post-Record, and will cover the musical events on this section of the Pacific Coast in a weekly letter to the Musical Courier.

As announced in the August issue of the Musical Courier, Carl D. Kinsey has been appointed Western business representative for the Musical Courier, and is in charge of the offices opened by this paper at the Hotel Roosevelt, Hollywood, Cal.

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Fidelio Has Many Hearers in Music-Loving Capital of Japan

Native Artists Shine in Leading Rôles—Zimbalist and Galli-Curci Re-Appear—Orchestral and Other Events

TOKYO.—We were given a treat in the performance of Beethoven's Fidelio, by the New Symphony Orchestra (Viscount Konoye conductor) assisted by the large chorus of Jiyugakuen School (trained by Naotada Yamamoto) and the Tokyo Chorus Society under Kyosei Akimoto.

The soloists were all well known local singers with Tamaki Tokuyama as Don Fernando; Keikichi Yatabe (Don Pizarro); Yoji Otaguro (Florestan); Hiroko Iwaya (Marzelline); Tamotsu Kinoshita (Jaquin); Maria Toll (Leonore); and Hermann Wucherpennig as Rocco. The last-named two being vocal instructors at the Ueno Academy of Music. All the soloists were competent.

However, special mention must be made of the lovely lyric voice of Miss Iwaya. This vocalist was most stirring in the recitative and aria near the end of the first act. The combined chorus registered strongly with their difficult music. The orchestra gave a well-balanced and controlled performance. Viscount Konoye's skill in handling such a large group deserves praise. Our largest concert hall was filled to overflowing with an appreciative audience, which ought to convince the local conductors that Japan's music-lovers wish opera.

JAPANESE COLORATURA

Following close on the opera performance, Toshiko Sekiya, Japan's eminent coloratura, gave a unique concert before a crowded house. She has studied for years in Italy, sang at the Hollywood Bowl, and in opera in Italy and has a large following here.

At this concert Miss Sckiya did a much too long program of French, Italian, English, Spanish and Japanese songs. For local music-lovers the gem of the evening was her performance of the difficult and tragic aria from her own opera, Onatsu. During the singing of this selection, Kimiko Sekiya, the singer's younger sister, danced in classic style the postures outlining the aria. There was a scenic background of reeds and rushes, and flashing fire-flies in the semi-darkness which gave the whole a realistic setting.

The program was brought to a close with the Bird Aria from Pagliacci, and an aria from La Traviata. Professor Hagiwara, of the piano department at Ueno Academy, was a highly sympathetic accompanist.

Miss Miyazaki gave understanding support at the piano for the Onatsu selection.

VIOLIN AND VOCAL SEANCES

Zimbalist returned to Tokyo to give his farewell concert before sailing for America. He received an ovation. The night following the recital he delivered a radio performance over a national hook-up.

Galli-Curci returned to Japan after an absence of five or six years, and offered two concerts, which included her old favorites with flute obbligato. The diva's personal charm and grace completely captivated her audience. Homer Samuels, accompanist, and Raymond Williams, flutist, also played piano and flute solos.

Yoshiko Beltramelli, the Japanese wife of the Italian poet, was heard in concert. She is a graduate of the Ueno Academy, later studying with Maestro Sarcoli in Tokyo. Following this was a period of many years study in Italy, where she appeared in one of the concerts given by the Academy of Saint Caecillia. Her Tokyo program consisted of three groups of Italian music, and one of Japanese modern songs. Her only operatic selection was Bellini's Qui la voce sua soave. Madame Beltramelli has a lyric voice of real purity. A large and enthusiastic audience gave her a cordial welcome.

ORCHESTRAL HAPPENINGS

The Kinyokai which sponsored last March the concert performance of Carmen, recently gave a concert arrangement of Daudet's L'Arlesienne with music by Bizet. The producers were Kosaku Yamada and K. Yamanaka, and the conductor, Gen Ichikawa. The New Symphony Orchestra supplied the accompaniments and played for the second part of the program, which was a one-act arrangement by Misomi Namba of the opera Rigoletto. The principals were lesser-known vocalists of no outstanding talent.

The New Symphony Orchestra has started its Promenade Concerts given on Saturday evenings (throughout the hot season) at the open-air concert hall in Hibiya Park. Thousands flock weekly to hear these concerts of high order. The series is sponsored by the Morinaga Confectionery Company.

The Tokyo Ueno Academy of Music, under Klaus Pringsheim, director, gave its annual spring concert in the form of an entire Bach program in honor of the 250th anniversary. As usual with the Ueno concerts, the outstanding feature is Pringsheim's liking for the stupendous, and his ability to handle with great ease soloists, full orchestra and a chorus numbering hundreds.

The program was divided into two parts, opening with the second Brandenburg Concerto in F major. Maria Toll sang the difficult Bach Church Cantata No. 51, with her usual good understanding and interpretation. However, the florid passages in this number are not ideally suited to her dramatic soprano voice. A high point on the program was the excellent playing of Bach's piano concerto in D minor by N. Toyomasu.

Arnold Schönberg's arrangement of the prelude and fugue in E flat gave us a crushing disappointment. All the essence of Bach is lost in this arrangement, awkward and heavy in its orchestration.

The closing number was Bach's Magnificat for five-voiced choir, five soloists and full orchestra. This Magnificat is Bach in all his majesty and glory and the work of the soloists and chorus was equal to the feat. This cannot be said of the orchestra. All the numbers on the program were performed for the first time in Japan, a hobby of Professor Pringsheim's.

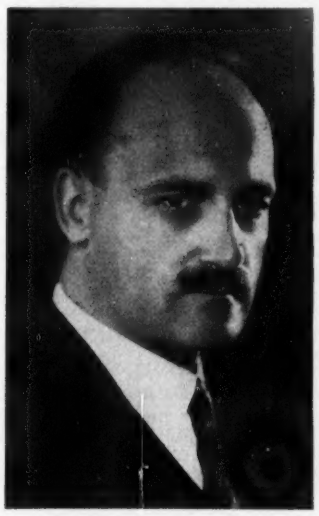
However, in our largest hall, packed to the limit with all available standing room taken, the thermometer soaring and the humidity of the rainy season crushing one's spirit, even the huge blocks of ice standing in the corridors and on the corners of the stage could not make one feel comfortable.

A week later a special performance of the Magnificat was given at the Academy Concert Hall for the pleasure of Alma Gluck Zimbalist, as she was unable to attend the first performance.

I. J. FISHER.

Edwin Hughes' Nineteenth Annual Summer Master Class

After a session of six weeks, Edwin Hughes closed his nineteenth annual summer master class in New York on August 17. Students enrolled with Mr. Hughes this summer included pianists and teachers from California, Connecticut, Florida, Georgia, Minnesota, Missssippi, Missouri, Nebraska, New Jersey, New York, North Carolina, South Carolina, Pennsylvania, Tennessee, Texas, Virginia and the District of Columbia.



EDWIN HUGHES

An interesting feature of the course was the series of six Wednesday evening recitals, given by the following professional pupils of Edwin Hughes: Alton Jones, member of the faculty of the Juilliard School and head instructor of piano at the Columbia University Summer School; John Crouch, of the music faculty of Vassar College; Russell Ambruster, of the National Broadcasting Co.; Mildred Pfeiffer, who appeared last season as soloist with the Liederkranz Orchestra in the Rubinstein D minor Concerto; Anca Seidlova, who recently made a world tour with Renée Chemet, the French violinist; Robert Ruckman, of the faculty of the Washington College of Music; and Wilhelmina Dorothy Bayer, who made her first appearance at Mr. Hughes' summer class recitals. The series was brought to a close on August 14 with a two-piano program by Edwin and Jewel Bethany Hughes.

The first four of these recitals have already been reviewed in the Courier. Robert Ruckman, in his recital of August 7, presented a program consisting of the Bach-Busoni organ prelude and fugue in D, the Etudes Symphoniques of Schumann; the B flat minor sonata of Chopin; Au Clair de la Lune by Walter Nash, a composer of Washington, D. C.; and Debussy's L'isle Joyeux. This young pianist disclosed a brilliant and certain technic, and a fine understanding of the styles of the various composers listed. He was enthusiastically received and compelled to add encores.

Edwin and Jewel Bethany Hughes' program of two-piano numbers consisted of the Suite in Canon Form, op. 65, by Arensky, the sonata, op. 34, by Brahms and the Don Juan fantasie by Liszt. The clever miniatures by Arensky formed a deftly-played prelude to the colossal Brahms sonata, one of the head pieces of the two-piano repertoire, and of chamber music literature as well, in its better known setting for piano and quartet of strings. The Don Juan fantasie, played on this occasion in its original form as a two-piano composition, retains all the charm and brilliance of its composer and his period. These noted duo-pianists met the varied requirements of style and execution of their numbers to the eminent satisfaction of the large audience. To the insistent applause at the conclusion of their printed program they added as encores the Arensky waltz, the same composer's scherzo, and Duvernoy's Feu Roulant.

The free scholarship which Mr. Hughes awards for each summer master class was won this year by Ben Jones, a young pianist from Jacksonville, Fla.

Recent appointments of Hughes pupils to positions of importance include that of Ray Ballard to head the piano department at Connecticut College, and of Alexander McCurdy, Jr., as director and head of the organ department of the Curtis Institute in Philadelphia. Mr. McCurdy studied piano with Edwin Hughes during three seasons in New York City.

N.

Los Angeles Orchestra Receives Bequest of $50,000

LOS ANGELES.—By the will of the late Michael J. Connell, of Los Angeles, recently deceased, the Los Angeles Philharmonic Orchestra has received a bequest of $50,000. The orchestra, which for many years was sponsored by the late William Andrews Clark, Jr., is now a cooperative organization under the management of the Southern California Symphony Association.

C. D. K.

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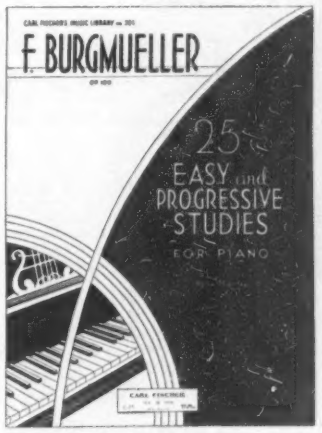

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MEXICO CITY.—The Symphony Orchestra of Mexico auspiciously opened its eighth consecutive annual season here at the National Palace of Fine Arts.

In presenting its 100th concert since the first season in 1928, the orchestra, under the direction of Carlos Chavez (and management of Ricardo Ortega), proved that it has become a real institution in this country.

One of the outstanding features of the program for the 1935 season (ending October 25) is the scheduled playing of ten compositions by Mexicans. Noteworthy also is the fact that the current course offers at least twenty compositions to be heard for the first time in Mexico.

The opening concert included William Tell Overture (Rossini), Beethoven's fifth symphony, three dances from El Sombrero (de Falla), Elegiac Poem and Three Songs of Tagore (Ponce). Chavez' direction (especially that of the fifth symphony) was easily the best piece of work of his career as conductor.

Silvestre Revueltas, young sub-director of the orchestra, leading the second program of the season, received a spontaneous ovation from the capacity house. He offered besides Mozart's Figaro Overture, Haydn's Surprise Symphony and Strauss' Till Eulenspiegel, two of his own compositions, Planos and Janitzio, that revealed his maturing talent for form, color, and bright humor.

Planos, played for the first time in 1934, was especially impressive in its architectonics, flowing rhythms, and harmonies and dissonances which are as much a part of this century as is Revueltas himself. It has been a long time since the works of a Mexican composer produced such an instantaneous and enthusiastic response.

On August 16 Ernest Ansermet, guest conductor opened a series of four concerts. Three further ones under Chavez and one with Revueltas conclude the season.

FOR THE PEOPLE

Concurrently with the paid admission affairs at the Palace of Fine Arts, eleven free concerts are being interspersed, to which workers and school children have admission without cost. The project constitutes part of the program of dissemination of music sponsored by the Department of Fine Arts.

At the same time, the National Symphony Orchestra (directed by Julian Carrillo) is giving a series of free concerts at the Venustiano Carranza Civic Centre.

OTHER NATIONAL ENDEAVORS

The National Symphony Orchestra (formerly known as the National Conservatory Orchestra), under jurisdiction of the Ministry of Public Education, also has opened its 1935 season. This organization deserves attention especially because of the new conductors to whom it gives opportunities. At the second concert, Jose Rocabruna directed the first two numbers, a Wagner overture and a Rachmaninoff concerto; and Miguel C. Meza, young composer, led his own suite and Beethoven's seventh symphony. Jose Ordonez made his début as piano soloist in the Rachmaninoff work. Meza's suite consists of three numbers with modern tendencies, the ideas being developed in narrative-descriptive form.

While the two orchestras do their valuable work, the Ministry of Education is working out also a complete schedule of other attractions to keep the Palace of Fine Arts from remaining dark a single night during the year. In addition to a Mexican Dramatic Company, which is to include some of the leading theatre favorites, there are to be a season of National Opera, Oumansky's ballet performances, the Spanish dramatic company of Margarita Xirgu, and a Mexican ballet troups. Of unusual interest during the past month were the Aztec and Maya dance interpretations given at the Hidalgo Theatre. J. H. PLENN.

Stadium Season Ends With Ovation

Final Span Includes Appearances of Harold Bauer, Ruggiero Ricci and American Ballet

The season at the Lewisohn Stadium by players from the New York Philharmonic Symphony Orchestra on August 20 with an ovation for Willem van Hoogstraten, conductor of the final span of concerts. Max Rosen, violinist, was the soloist on the closing night in the Bruch concerto in G minor. The orchestral portions of the program included Beethoven's third Leonore overture and the first symphony of Brahms. Following recalls and the motioning of the players to their feet to acknowledge an ovation, the leader made an address in which he thanked the musicians and patrons for their support during the series.

AMERICAN BALLET TRIUMPHS

The two appearances of the American Ballet at the Stadium on August 12 and 19 (the second program postponed because of rain) were artistic events of a highly satisfying nature. The audience for the second night was almost double that at the first. The organization of young native dancers, directed by George Balanchine, appeared in a program of three works, devised by the director, which had already been applauded in New York last winter. It included Serenade, to music by Tschaikowsky; Alma Mater, with music by Kay Swift, scenario by Edward M. M. Warburg, and costumes by John Held, Jr., and Reminiscence, to music by Godard. Both the exquisite youthful spirit and precision of the dancing in the classic style and the vigorous satiric miming in Alma Mater captivated the audience, and applause interrupted the program at many junctures. Among the solo performers were the gifted William Dollar, assistant director of the troupe, Charles Laskey, Eugene Loring, Giselle, Leyda Anchutina, Holly Howard, Elise Reisman, Elena de Rivas, Katheryn Mullowny, Heidi Vosseler and Annabelle Lyon. Sandor Harmati's suppleness of rhythm and forcefulness of beat in conducting gave effectiveness to the delightful music as played by the rich-toned body of Philharmonic players. R. K.

RICCI FETED AS SOLOIST

More than 9,000 people attended the New York Philharmonic concert at the Stadium on August 11, the soloist for the evening, Ruggiero Ricci, the boy prodigy violinist, being the added attraction. In Lalo's Symphonie Espagnole Master Ricci disclosed an uncommonly broad, rich tone, sure intonation and nimble fingers, ample to cope with all the difficulties of the work. He possesses all the requirements of a virtuoso to an exceptional degree for a fourteen-year-old boy. Rousing applause forced him to play three encores: the prelude from the sixth sonata, and the Sarabande from the third sonata of Bach, and the twentieth caprice of Paganini. A wider variety in dynamics in the prelude would have made that number more enjoyable. The orchestra, under Willem van Hoogstraten, gave a virile performance of Brahms' third symphony and Wagner's Introduction to Act III of Die Meistersinger and overture to Flying Dutchman. G. F. B.

CARMEN CLOSES OPERA SERIES

The summer's operatic series at the Stadium was closed by two performances of Bizet's Carmen, August 15 and 16. The title role was taken by Bruna Castagna, familiar to New Yorkers in this part, which she sings with spirit and vocal richness. Armand Tokatyan gave a finished and clear-toned portrayal of Don Jose. The effective Micaela was Alice Mock. Joseph Royer sang Escamillo with resonance and dramatic power. Excellent performances also were contributed by Thelma Votipka, Philine Falco, Louis D'Angelo, Albert Mahler, Abrasha Robofsky and Ralph Magelssen. The ballet numbers were colorfully presented by dancers from the Yakovleff Studio, led by Monna Montes and Arthur Mahoney, the latter a guest artist. The smoothness and balance of the entire performance and the fine orchestral work brought honor to Alexander Smallens, the conductor.

BAUER ACCLAIMED

Harold Bauer's appearance as a soloist at the Stadium attracted an audience estimated as 9,000 on August 18. The eminent pianist gave an outstanding performance of the Beethoven "Emperor" concerto, in which largeness of dynamic plan and scintillant bravura combined to make a superbly moulded interpretation. The piano tone, somewhat handicapped in the open air, through the amplifiers sounded surprisingly full, if less brilliant than indoors. As an encore, after many recalls, Mr. Bauer gave the Schumann Novelette in E major, also with conquering force and brio. The orchestra, conducted by Mr. Smallens, scored also in its accompaniment to the Beethoven work and its performances of Abert's arrangement of a Bach prelude, chorale and fugue and the Brahms fourth symphony. The applause throughout was warm and spontaneous. K.

Melanie Guttman-Rice Announces Classes for Voice Teachers

Melanie Guttman-Rice, voice teacher, has announced a continuance of her classes for teachers of singing. Winter session begins October 15. A series of three courses, each featuring twelve lessons, will be given. Subjects taught and discussed during these courses will include fundamentals of breathing, breath control and application; practical material and exercises to be imparted to pupils; correction of faulty production, and erroneous vocal habits; detailed study of the principles of diction; repertoire as applied to different types of voices; style and good taste, development of interpretative powers; and psychology as applied to teaching.

MELANIE GUTTMAN-RICE

Mme Guttman-Rice invites pupils of enrolled teachers to attend classes for analysis of vocal problems. Her thirty years of teaching experience, founded on long study abroad, have given her a marked insight into the problems of teachers.

Activities of Carlos Salzedo and Lucile Lawrence

Carlos Salzedo and Lucile Lawrence have finished another book entitled First Steps in the Art of Modulation, which is to be published soon. This volume was primarily intended for the exclusive use of harpists but can be used by pianists and organists mainly in radio work. Mr. Salzedo is also completing a Waltz dedicated to Marjorie Tyre, his pupil, who for the past winter and summer has been first harpist of the Philadelphia Orchestra. Mr. Salzedo and Miss Lawrence have held their usual summer session in Camden, Me., and it is reported that this year the colony has surpassed all preceding years in musical interest. The cottage of Mr. Salzedo and Miss Lawrence in Camden was partly rebuilt and entirely decorated by the eminent French decorator Jules Bouy. It has been the scene of many musical events.

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Kansas City Orchestra Announces Schedule

Philharmonic Concerts under Karl Krueger to Present Eminent Soloists —Fritschy Recitals to Bring Artists of Note—Conservatory Adds to Faculty

KANSAS CITY, MO.—The following artists have been engaged for appearances with the Kansas City Philharmonic under Karl Krueger this season: Mischa Levitzki, Rosemarie Brancato, Joseph Szigeti, Claire Dux Swift, Gladys Swarthout, Artur Schnabel and Myra Hess. The new Municipal Auditorium will be the locale for the third Philharmonic season under Conductor Krueger.

The Rhythm Symphony, composed of Philharmonic players, has been appearing continuously in popular programs on the air since October, 1934, under the direction of Hans Flath.

Walter Fritschy's concert series at Ararat Temple will include La Argentina, Jose Iturbi, Nelson Eddy, the Ballet Russe of Monte Carlo, Nathan Milstein, and Kathryn Meisle.

The Conservatory of Music of Kansas City announces several additions to the faculty: Dr. H. Robinson Shipherd, who will present six courses; Harold Van Duzee, tenor of New York, recently associated with the Roxy Theatre and at Radio City Music Hall; and Helen Ellfeldt (Helen Arden), dancer and teacher of New York.

Thurlow Lieurance, composer-conductor of Wichita, Kan., visited here for a fortnight in August, while completing a cycle of six songs from Tagore's Stray Birds. During his stay at Glacier National Park this summer he wrote a group of symphonic numbers entitled Northwest Sketches, which will be presented at Ponca City, Okla., and in Wichita with Mr. Lieurance conducting the Wichita Symphony. P. C. B.

Metropolitan Opera Assigns Flagstad New Role

One of the important events contemplated by the Metropolitan Opera for the coming season is the assignment of the name part of Norma to Kirsten Flagstad, it is reported. This will be the first appearance in a non-Wagnerian role of the Norwegian soprano. Mme. Flagstad, who will arrive in New York late in September, is now working on the role at her home in Oslo, Norway. It is possible that she may also be heard in another non-Wagnerian role this season—Leonore in Fidelio, which she has performed in Norwegian and which she is now preparing in its original German. One other possibility is being discussed for her—the role of Senta in Wagner's Flying Dutchman—but this production is said to depend on Mme. Flagstad's ability to learn it this summer in addition to all her other tasks.

McClanahan Reopens Studio After Vacation

Richard McClanahan held his summer class from July 8 to August 15 at his New York studio. Among those taking his course this summer were teachers and pianists from states as far west and southwest as Oregon and Oklahoma.

Mr. McClanahan left New York on August 16 for Southwest Harbor, Me., where he spent a month's vacation. He reopens his studio on September 16 and this year will offer two half-scholarships to talented and deserving applicants. Auditions are to be held by appointment from September 19. The Riverdale School of Music, of which Mr. McClanahan is director, opens on September 30. Registration begins September 16.

Erich Sorantin Joins Chicago Conservatory Faculty

Erich Sorantin, violinist, has joined the faculty of the Chicago Conservatory. Sorantin's musical career dates back to his childhood. He took up the violin at the age of five, and at twelve made his debut, playing the Beethoven concerto. As a youth, Sorantin was a student in the violin master School of the Staats-Akademie für Musik und Darstellende Kunst in Vienna, where he was a pupil of Prof. Otakar Sevcik.

After completing his studies he toured through Austria and other European countries. For a short time Sorantin was professor of violin at the Vienna Conservatory of Music and assistant conductor of the Linz Philharmonic Orchestra in Austria. Then the concert stage called him. He embarked for South America and was heard in Buenos Aires, Rio de Janeiro and other cities of Argentina and Brazil.

VERA KAPLUN ARONSON

was heard over WOR recently in the series of twelve Sunday night broadcasts featuring prominent women pianists. Mrs. Aronson played the Mozart concerto in A with orchestra under the baton of Alfred Wallenstein, musical director of WOR, and also offered solos by Chopin, Arensky and Godowsky.

Coming to the United States, he was appointed as one of the conductors of the Wagnerian Opera Company, organized in New York. He later became a member of the faculty of the Cincinnati College of Music, devoting part of his time to giving concerts. He gave joint recitals with Gigli, Rafaelo Diaz and Sophie Braslau.

In New York, Sorantin was connected with the New York College of Music, and from there he went to the newly organized Nashville (Tenn.) Conservatory of Music. He was introduced to this city in a recital at the War Memorial Hall. He also conducted the Tennessee Philharmonic Orchestra in a concert sponsored by the Nashville Banner, and was guest conductor of the Nashville Symphony Orchestra. Sorantin holds a degree of Doctor of Philosophy from Vanderbilt University. The subject of his dissertation written in obtaining this degree was The Problem of Musical Expression.

Cornish School of Seattle Observes Twenty-first Anniversary

SEATTLE, WASH.—At the Sunset Club of Seattle on August 19, some two hundred members of Seattle social and artistic circles gathered to pay tribute to Nellie C. Cornish and the Cornish School on the institution's twenty-first anniversary. Among the guests were business and professional leaders of the city, who have played an important part in the upbuilding and maintenance of the school. In an address, Miss Cornish traced the history of the school since its beginning with only twelve pupils and two teachers to the position it occupies today as an institution of the allied arts known throughout America and the Old World.

Guy Maier Concludes Juilliard Summer School Activities

Finishing his activities at the Juilliard Summer School, New York, on August 12, Guy Maier gave a performance of Rimsky-Korsakoff's concerto in C sharp minor. The following day his adult beginners' class and young members of his two piano courses demonstrated the results of their summer's work before Mr. Maier's class in Materials and Methods. Almost 100 teachers from every state in the country make up this class.

On August 15 Maier and Pattison played the final recital of the Juilliard Summer School series. Mr. Maier will teach in New York during the winter season.

Julia Peters and William Martin for Chicago Opera

Concert Direction Annie Friedberg announces the booking of two artists with the Chicago City opera for next season. The artists are Julia Peters, soprano, known for her concert appearances, who has sung in many operas in Germany as well as guest performances in Boston, New York, and elsewhere, and William Martin, American tenor, formerly of the Paris Opera Comique and Grand Opera. Mr. Martin has sung abroad with Grace Moore, Mary Garden and others, and appeared here this summer at the Cincinnati Zoo Opera.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

SEPTEMBER

August 10—October 5	London	Promenade Concerts
September 1—30	Canary Islands	Folk Festivals
September 1 and 8	Interlaken, Switzerland	William Tell Festival Plays
September 1—6	Worcester (England)	Three Choirs Festival
September 2—6	Prague	Festival of International Society for Contemporary Music
September (dates to be announced)	Gothenburg, Sweden	Choral Festival
September 8	Salamanca	Regional Dance and Costume Festival
September 8	Ochagabia, Spain	Festival of Most Ancient Spanish Dances
September 11	Barcelona	Catalonian Folk Festival
September 17	Belorado, Spain	Peasant Dance Festival
September (dates to be announced)	Cadiz	Festival of Dances and Concerts
September (dates to be announced)	San Sebastian	Week of Basque Dances
September (dates to be announced)	El Escorial	Folk Festival
September 23	Catania, Sicily	National Choral Convention
September 28—29	Donaueschingen	New German Folk Music Festival
September 29—October 6	Carlsruhe	Singing Festival

OCTOBER

October 11—13	Kassel	House Music Days
October 20—27	Magdeburg	Bach-Handel-Schütz-Telemann Festival

NOVEMBER

November 17—24	Dresden	Felix Draeseke Festival

San Francisco Managers List Attractions

Opera, Orchestral, Chamber Music and Recital Events to Make Rich Winter

SAN FRANCISCO.—Managers of musical organizations are announcing plans for the 1935-36 music season. Peter D. Conley, in addition to his activities as manager of both the San Francisco Opera Company and San Francisco Symphony Orchestra, will present his usual series of five attractions in the Opera House. His list includes performances by the Monte Carlo Russian Ballet, the Trudy Schoop Ballet, Jascha Heifetz, Nino Martini and Artur Schnabel.

Besides two performances by the Philadelphia Orchestra (Leopold Stokowski, conductor), Wilfrid L. Davis' attractions include the American Ballet, Martha Graham, Igor Stravinsky and Samuel Dushkin, Erika Morini and several other artists.

Alice Seckels announces that Myra Hess and likewise Elisabeth Schumann will be heard in recital under her banner. Miss Seckels is now negotiating for the services of several lecturers.

The Sinfonietta Society will again this season sponsor a series of concerts by the Sinfonietta Orchestra of which Giulio Minetti is conductor.

The San Francisco String Quartet will give its second season of chamber music concerts, which includes a double series—one in private homes, the other in the Veterans' Auditorium. Caroline Ware will present a series of chamber music events by visiting ensembles.

Under the auspices of the San Francisco Opera Association, San Francisco will have its annual opera season, which opens in November and closes in December. The San Carlo Opera Company will return this winter for another season of opera at popular prices. Undoubtedly, there will be numerous performances during the winter by San Francisco's leading resident musicians and artists. C. H. A.

Pius X School to Open Fall Session

The Pius X School of Liturgical Music, College of the Sacred Heart, New York City, will open its winter session under the direction of Mother G. Stevens, R.S.C.J., on September 30, stressing polyphonic music as well as Gregorian chant. Three courses will deal exclusively with polyphony, one for a mixed group Thursday evenings when polyphonic masterpieces will be discussed and illustrated.

Summer extension courses in Peoria, Illinois, at Catholic University, Washington, D. C., at St. Louis, Rochester and Newton, Mass., have received hearty endorsement from the hierarchy and local clergy in each place. Liturgical services increased the enthusiasm of the students.

The Choir of the Pius X School gave their annual concert at Columbia University in the past summer and in June took part in the American Guild of Organists Convention at a concert given by four choral groups.

The Macmillan company announces the early publication of Mother Stevens' Tone and Rhythm Series—a course of graded music study books for children of the elementary schools.

Auditions for Dessoff Choirs

Mme. Margarete Dessoff, conductor of the Dessoff Choirs, recently returned from Europe, bringing new works to present in her eleventh season in New York. Auditions for singing membership in the Choirs will be held at 145 West Seventy-first Street, New York, on September 30 and October 1, from 4:30 to 7 p. m. each day.

Adelaide Gescheidt's Pupil Heard in Winchester, Tenn.

WINCHESTER, TENN.—Willana Miles, soprano, pupil of Adelaide Gescheidt of New York, gave a recital in Winchester recently. She sang three groups including songs by Horn, Schubert, Grieg, Mednikoff, Branscombe and others, and the Shadow Song from Dinorah. Miss Miles possesses a lovely voice of appealing quality. She demonstrated range and strength of tone and sympathetic interpretation. Her audience succumbed at once to her artistry and pleasing manner. Miss Miles' home is in Mountain Lakes, N. J., where she is active in music circles. She is soloist in the MacDowell Choral of her own community and sings over WNYC.

George Kazamek Returns from Tour

George Kazamek, violinist, has returned to his European headquarters in Coblenz after a tour of England and Holland. His engagements in London included an appearance at Wigmore Hall with the Mazdaznan Association and several private musicales.

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NEW YORK SEPTEMBER 14, 1935 No. 2866

Salve, season of 1935-36!

—o—

President Roosevelt's "breathing spell" for business applies with especial emphasis to music. It has not drawn many comfortably long breaths since 1929.

—o—

Musical stars have found two new heavens to shine in—radio and the screen.

—o—

Musical Growth and Decline

The theory that civilizations move in cycles of growth and decline has recently been applied to musical forms with more or less success by several investigators. Taking as a basis the concept that has been developed with great ingenuity and force by Spengler in his The Decline of the West, these musical historians have succeeded in shedding new light on the troubled course of world music of the past and present, particularly that section of it which begins with Europe in the early Middle Ages. The latest of these is Marc Blitzstein, young American composer, who outlines an interesting theory of growth and decay of various musical forms, in an article on Stravinsky published in the Musical Quarterly (New York).

"One way of seeing musical history is through a line of epochal forms," says the writer, "such as the Mass, the fugue, the sonata, etc., and their accompanying cycles. The mechanical procedure of the cycles is familiar and in general always the same. (History exists in no neat diagram, of course; overlapping and hiatuses and divergences are met repeatedly.) There is an up-curve, beginning with a period of invention and experiment. This is followed successively by a period of amalgamation of materials, of welding, integration, and flowering of the form. Then begins the down-curve, exhibiting the various aspects of decadence—interpretation, defloresence, overstatement, disintegration, actual decay—which are in turn succeeded (sometimes overlapped) by the up-curve of a new cycle with its invention and experiment ('rebellion', 'revolution'), its amalgamation, its integration, and so on.

"Taking quick large strides across time, starting late and missing and generalizing a great deal, here are some things we see:

"Large forms: the fugue of J. S. Bach; the oratorio of Handel; the sonata (I) of Mozart and Haydn; the sonata (II) of Beethoven and Schubert (Romanticism I); the music-drama of Wagner (Romanticism II).

"Up-curves: Willaert and the Gabrielis (the *ricercare*) and Merulo (the *toccata*) to Frescobaldi to the German *choral-variationen* of Samuel Scheidt and the *choral-vorspiel* to Buxtehude to the fugue of J. S. Bach.
"Carissimi, etc., to the oratorio of Handel.
"C. P. E. Bach ('sonatas') to the sonata of Haydn-Mozart-Beethoven.
"Schumann to Chopin-Liszt to the music drama of Wagner.
"Down-curves: Pigtail music, *Kapellmeistermusik,* academic fugue-writing after J. S. Bach.
"Brahms (the 'interpreter') after Beethoven.
"Strauss after Wagner.

"A special cycle-series concerns theatre-music; it travels coincidently with the other cycles:

"Large forms: the opera of Monteverdi; of Purcell; of Handel; of Gluck; of Mozart; of Rossini; of Weber; of Verdi; the music-drama of Wagner.
"Up-curves: Mediæval *chansons* to Gombert and Jannequin, madrigals (chains of madrigals, Striggio's Il Cicalmente delle donne al bucato) to Nuove musiche in Florence—Peri, Caccini, Tenaglia—to the opera of Monteverdi.
"Comic interludes in old mysteries to Neapolitan *opera buffa* to Offenbach (France), Beggars' Opera (England), *Singspiel* (Germany) and the opera of Mozart.
"The reforms of Gluck to the reforms of Weber to the reforms of Wagner.
"Development of a fluid dramatic style, through Rossini, Bellini, etc., to the opera of Verdi.
"Down-curves: *Opera seria* after Monteverdi.
"Pompus 'classic' style of Spontini, Cherubini, Meyerbeer.
"Trivialities of Donizetti, etc.
"Cheap late nineteenth-century manner of Puccini, Massenet, Mascagni, *et al.*

"Beethoven's sonata was the first, the music-drama of Wagner was the second burst of nineteenth-century Romanticism. Made up of the impulses towards ideality and the exaltation of the individual which characterize the Romantic art, the music-drama was projected by paraphernalia of a size and complexity and variety to which one can apply only the adjective 'Wagnerian.' Decline is seen almost immediately: in the music of R. Strauss —an inflated restatement, essentially hollow; in the 'mysticism' of Scriabin, whose 'poems' are an uninterrupted flow of the transition-measures in Wagner, kept endlessly suspended with an almost Oriental endurance, yielding a lush, airless, intense, stagnant music; and in the orchestral virtuosity of the Russians, particularly Rimsky-Korsakoff (the genealogy here is Berlioz, Liszt, Wagner, Rimsky). The music-drama contained its own death, which in spite of the early setting in of the decline, has been inordinately slow in coming.

"Meanwhile a new concept was being born. Scriabin's 'chord of the fourth' opened the way for thinking in terms of new harmonic systems. Moussorgsky pricked the bubble of Romantic individualism with his music of homely Russian realism. Then Debussy: he evolved the whole-tone 'system', and he was against 'personal confession.' His Impressionism, his 'nature-music' were intended to be a denial of Wagner and the philosophic Germans. Ultimately they are seen to be a distillation of the Wagnerian substance from the emotional plane to the plane of the senses.

"Debussy is a bridge from Wagner, Stravinsky is a bridge from Debussy. In L'Oiseau de Feu, Petrouchka, the Sacre, a Russian subject-matter and colorful intensity are wedded to Impressionist technic and point of view. By May, 1913, Primitivism is thus inaugurated in music. Early Primitivism is violent, rhythmic, blunt, where Impressionism was heady and glamorous; early Primitivism is intent upon short, successive electric moments rather than upon protracted motionless depiction; but it has the same appeal to the senses, the same dependence upon 'atmosphere', and it uses the same general equipment. From Strauss to Primitivism the down-curve continues, at any rate in the matter of established tenets. Counterpoint is diffused, chromaticism increased; there is less and less designed polyphonic interorganic movement, more and more homophony (*not* melody), 'color,' and music conceived in single blocks. The huge static chord-thumps of the Rondes printanières and before the Glorification de l'Elue in Stravinsky's Sacre are a *reductio* . . . They are the final deadlock reached as the result of a hundred years' consistent endeavor. But Primitivism is also an up-curve—the announcement of twentieth-century experiment. What takes place between L'Oiseau de Feu (1910) and the completion of Les Noces (1923) is fall and new rise for history, and in Stravinsky a remarkable exploratory development towards the definitive Primitivist statement. . . ."

Sketching the course of this composer's music, the writer sees in it a development from a form of Impressionism through ever starker Primitivism (which he defines as "first-shock art, theatre that fades and dwindles with repeated performances, intoxicating the first time, at last a bore") into a realm of greater simplicity, balance, spareness and economy. "What is happening is the building up of a chain of works in the 'integration' phase of the cycle. Guess-work, anarchy is over; the foundation for a common musical language for the period is being laid. What was useful in experimentation is now joined to the traditional forms." Whereas, for example, Beethoven appeared in the history of music "at a moment of rise and integration (Classicism, the Sonata)" and "carries sonata form to its height, goes forward, breaks through, and plunges music into the Romantic era, which proceeds later to a down-curve of grandiosity, self-vaunting, unbalance, etc.," on the other hand, "Stravinsky appears at a moment of fall and deterioration (Post-Romanticism, Impressionism)" and "carries decadence to destruction, goes forward, breaks through, and starts music on the building of a new up-curve."

Thus it appears (if the author's thesis is valid) that the future place of this modern composer will be that of a technical innovator, an experimenter or ground-breaker, in which aspects his art may be held of more value than for its purely aesthetic content. While noting and deploring the presence of abstraction, preciosity, formalism and superficiality in the latest Stravinsky works, the writer ventures the prophecy that the new direction in modern music may be carried on by a greater and more significant master yet to appear. "The direction music has taken because of Stravinsky is right. It is towards simplicity (after excessive complications), discipline (after eccentricity and 'rugged individualism'), communicability (after ivory-tower oratory and the 'wilderness' voice)."

These qualities are undoubtedly excellent ones. The reaction after Romanticism was bound to bring such an idiom as the logical form of succeeding musical style. It now remains to see what important figures will emerge to carry on the musical torch so daringly raised aloft by the unique experimenter of our day.

—o—

Anniversaries in 1935-6

The coming season, though it brings the 250th anniversary of Domenico Scarlatti's birth on October 26, and that of Heinrich Schütz, the early German master, on October 8, is not so effulgent as the last one in the matter of celebrations of world figures such as Bach and Handel. The centenaries that occur include those of the births of Saint-Saëns (October 9) and Delibes (February 21). For the assistance of the harried chairmen entrusted with making up musical programs for clubs and other organizations during the winter, the Musical Courier appends the following partial list of natal events that may possibly offer suggestions:

Cherubini, b. September 14, 1760
Kjerulf, b. September 15, 1815
Franchetti, b. September 18, 1860
Wilhelmj, b. September 21, 1845
Svendsen, b. September 30, 1840
Jenny Lind, b. October 6, 1820
Saint-Saëns, b. October 9, 1835
Theodore Thomas, b. October 11, 1835
Artur Nikisch, b. October 12, 1855
Johann Strauss, Jr., b. October 25, 1825
Paderewski, b. November 18, 1860
Wilhelm Friedemann Bach, b. November 22, 1710
Campra, b. December 4, 1660
Goetz, b. December 7, 1840
Sibelius, b. December 8, 1865
Leo Ornstein, b. December 11, 1895
Beethoven, b. December 16, 1770
Boieldieu, b. December 16, 1775
Fibich, b. December 21, 1850
Martucci, b. January 6, 1856
Sinding, b. January 11, 1856
Wolf-Ferrari, b. January 12, 1876
Chabrier, b. January 18, 1841
Josef Hofmann, b. January 20, 1876
E. T. A. Hoffmann, b. January 24, 1776
Mozart, b. January 27, 1756
Herold, b. January 28, 1791
Praetorius, b. February 15, 1571
Pacini, b. February 17, 1796
Czerny, b. February 20, 1791
Delibes, b. February 21, 1836
Samuel Wesley, b. February 24, 1766
J. B. Cramer, b. February 24, 1771
Telemann, b. March 14, 1681
Mathilde Marchesi, b. March 24, 1821
Busoni, b. April 1, 1866
Franz Ries, b. April 7, 1846
Tosti, b. April 7, 1846
Charles Burney, b. April 7, 1726
Miaskowsky, b. April 8, 1881
Lanner, b. April 12, 1801
Sterndale Bennett, b. April 13, 1816
Padre Martini, b. April 24, 1706
Schradieck, b. April 29, 1846
Paer, b. June 1, 1771
Joachim, b. June 28, 1831
Marcello, b. July 24, 1686

The musical works that attain an anniversary this season include Meyerbeer's Les Huguenots, first given in Paris, February 29, 1836; Mozart's Le Nozze di Figaro, premiered in Vienna, May 1, 1786; and, as a strange bedfellow, Mendelssohn's St. Paul, first sung in Düsseldorf, May 22, 1836

VARIATIONS

By Leonard Liebling

Europe is a funny place;
They do not think it a disgrace
To chant of peace to harp and fiddle,
The while they shoot you through the middle.
—*New York Sun.*

⁂ ⁂ ⁂

My customary summer trip to Europe was shadowed with war clouds. Sanguinary talk everywhere. France especially bitter. Even Spain affected. A few days before my departure (end of August) from Majorca, the notification had come from Madrid that five complete regiments were to be quartered immediately in the strategic Balearic Isles to emphasize their neutrality in the event that Paris and Rome might come to blows.

Majorca has been shivering under spy scare for the past few months. Every foreigner visiting the place is subjected to stringent regulations and surveillance. My passport was checked up and recorded at the Franco-Spanish border, again in Barcelona, once more on the boat to Palma (Majorca) and finally I had to leave it for two days with the police of that city.

At last I cracked under the strain and confessed my espionage; that an American manager had asked me to spy out some new Spanish dance star, and an orchestral conductor desired me to snoop around for some worthy unfamiliar Iberian scores. I was court martialled and found guilty.

As the firing squad placed me against the wall, I refused to have my eyes bandaged, and nonchalantly asked for a cigarette. The officer in charge handed me a wisp of paper and some loose tobacco.

"I've never been able to roll my own," I said.

"Then you deserve worse than death," was the only comment of the typical Spaniard. He ill concealed his disgust as he snapped out the question: "Any last words?"

"Yes," I replied, "I wish to say that no matter what Kreisler might claim, he did not write the Brahms violin concerto. And in conclusion, just this about Parsifal"—

A volley rang out and I fell dead.

⁂ ⁂ ⁂

I had found a remarkable new exponent of Spanish dance, however. If that manager is still interested, let him address Sylenka. She may be reached in care of Irving Schwerké, 6 Square Leon Guillot, Paris, as she is nearly always on tour.

⁂ ⁂ ⁂

Schwerké says that he would be pleased to recommend also other novel artistic attractions for America.

⁂ ⁂ ⁂

It was he who gave me the latest sad news about Ravel, confined in a *maison de santé* near St. Jean de Luz. The composer's mind has broken down completely, and he spends hours singing the theme of his Bolero.

⁂ ⁂ ⁂

Outward bound on the Normandie, I had informative meetings with Albert Spalding and Paul Stassévitch. Homeward, on the same ship, I enjoyed Giorgio Polacco's musical converse, and tried to make his modest Madame, Edith Mason, tell me about her four successful appearances in Salzburg, under the baton of Toscanini. She said little, but that eager press person, Constance Hope, also on board, furnished me with all the details, and also told me lots about other Salzburg doings. She was returning from Melchior's vast *Schloss* estate in South Germany, where he flies the national flag, and also those of Denmark and America. "When I left," added Miss Hope, "he lowered the American flag to half-mast."

⁂ ⁂ ⁂

Maria Jeritza and her new husband, Winfield Sheehan, both giggly and gorgeously happy, were dined with by your correspondent on the evening of their arrival in Paris.

⁂ ⁂ ⁂

A two-day visit to Ganna Walska's lovely chateau at Galluis (near Paris) discovered that indefatigable student spending most of her time in vocal work, with Madeleine Grovlez at the piano. Walska will return to New York in October and contemplates an early winter recital at Town Hall.

⁂ ⁂ ⁂

Like most French pianists, Mme. Grovlez respects Brahms rather than loves him. She was not familiar with his Capriccios and Intermezzos. I produced my ineluctable volume of those pieces, and offered to play some of them. "I can read pretty well," she said, and proceeded to do so. . . . Pretty well? I am here to record that I have never encountered more amazing *prima vista* playing. It was incredibly perfect. She went through the book and with continual and climaxed enthusiasm. "I shall learn many of these," she announced, and I felt duly proud at her conversion.

⁂ ⁂ ⁂

. . . I forgot to tell you that Stassévitch intends to form a new chamber orchestra in New York, for the performance of unfamiliar old works. . . . Too, that Mrs. Vincent Astor was a Normandie passenger, and spoke happily of her new position in the directorate of the Metropolitan Opera.

⁂ ⁂ ⁂

Apropos, every second individual I met abroad, asked about Edward Johnson's plans for the Metropolitan.

⁂ ⁂ ⁂

Roulette and chemin-de-fer flourished officially at Salzburg but the real gambling was done by the musical performers who tried to escape correction from Toscanini. At one of the early rehearsals with the local orchestra he became impatient and said: "You gentlemen should hear the New York Philharmonic."

⁂ ⁂ ⁂

Moriz Rosenthal has just recovered from a serious illness. He is solidly booked in Europe this winter. America will hear him again in 1936-37.

⁂ ⁂ ⁂

One of the first letters I opened after reaching my office was from Edward Ziegler, who communicates: "There is a Hotel Manon in Fall River, Mass. And it is on Pleasant Street. Romantic, what?"

⁂ ⁂ ⁂

Picture postcards were plenty—the most interesting from Leopold Godowsky (Joachimsthal, Czecho-Slovakia), Erno Rapee (Salzburg), Jean Tennyson (Salzburg), Josef Hofmann (Camden, Me.), Werner Janssen (Vermont) and Shura Cherkassky (en route to Japan)

⁂ ⁂ ⁂

In the Herald-Tribune of Sept. 7, I saw my first bit of musical news after landing in New York. The caption had it: "Bass Don't Bite So Bori May Try Singing To Them." (At Eagle Lake, N. Y.)

You have three guesses to name Mme. Bori's song. . . . Give up? . . . Of course it was Schubert's Auf dem Wasser zu singen.

⁂ ⁂ ⁂

San Francisco, August 14, 1935.

Dear Variations.

In a communication to the Musical Courier of July 13, Alexander Siloti aims to show that Beethoven committed an error in the scherzo of the ninth symphony. Mr. Siloti says he has heard the ninth symphony interpreted by many conductors, and always, in the scherzo, the first beat of every measure was accented. He thinks that probably Beethoven had noted the same thing, and he implies that as a result of this, Beethoven introduced in the score the rhythmic directions, *Ritmo di tre battute* and *Ritmo di quattro battute*. When Mr. Siloti had faithfully observed these directions, it became apparent to him that four measures of the scherzo are superfluous and should be omitted. As a result of his discovery, he wrote out the complete score of the scherzo as well as the separate parts, leaving out the four questionable measures. But he finds it will be possible to form a correct judgment of the work in its new form only when it goes into performance!

The inference, then, must be that it is wrong to stress the first metric unit of a measure, and that Beethoven knew it to be wrong; also that he realized the danger of a possible misunderstanding of his rhythmic scheme, and that on that account he inserted in the scherzo a pair of significant directions for its proper interpretation.

It is amazing that any one expert in the professional phases of music could give expression to such incongruous notions. The idea that Beethoven made an error in the scherzo as charged, and that this error had escaped detection for more than a century, is nothing less than fantastic.

Although I have no other means than the published score of verifying Beethoven's intention, I see no reason to doubt the authenticity of the four measures so lightly rejected by Mr. Siloti. On the contrary, there is every indication to show that the inevitablity of Beethoven's form would suffer from the amputation. As a matter of fact, Mr. Siloti prejudices his case by putting an entirely wrong construction upon the mechanics of musical articulation; and he is completely at sea regarding the particular purpose of Beethoven's rhythmic directions.

This is not the place to discuss the intricacies of rhythm and meter; but it may be stated as a fact of elementary knowledge that the rhythm of triple time can be determined only by accenting, regularly (that is, normally), the first—assuredly not the second or the third—unit of every measure. These accents are a grammatical necessity. Rhythmic devices other than this basic one—devices more subtle and ingenious—are possible and of common occurrence; but a succession of measures of a distinctly prescribed meter is inconceivable without this predominant, basic accent. The procedure arises from necessity and is sanctified by usage.

There is nothing in the nature of a discovery in Mr. Siloti's communication. His letter is merely another bit of evidence that the penchant for meddling with masterpieces has not abated in the least. Hugo Riemann, with his futile formal experiments, particularly his distortions of Beethoven's formal characteristics in the sonatas for piano, was thought to be the last of the trible so afflicted.

And there is nothing in the form of Beethoven's scherzo that suggests any irregularity or capriciousness. The understanding of music is something more than a game of guessing. Sir Donald Francis Tovey gives this appropriate advice: ". . . no piece of music can be understood from *a priori* generalizations, but . . . all music must be followed phrase by phrase as a process in time." The Essays in Musical Analysis from which these words are cited are well worth any one's concern. For a precise and accurate analysis of the ninth symphony, a suitable work is Beethoven's Symphonies Described and Analysed by Edwin Evans. For a satisfactory understanding of the problem under discussion, the Rhythmical Table, Ex. 556, in Mr. Evans' work is full of suggestion.

Very truly yours,
JULIUS GOLD.

⁂ ⁂ ⁂

Toronto Conservatory of Music,
Toronto, Canada,
September 6, 1935.

Dear Variations.

I read on page 6 of the Musical Courier of July 13, 1935, a short statement made by Mr. Siloti concerning the Scherzo of Beethoven's Choral Symphony.

I do not think his contention can possibly be regarded in the light of a discovery. The subject has been very clearly dealt with, if from another angle, in a book called "Musical Notation" by H. Elliot Button, published by Novello & Co. in about 1919, and if you will read page 68, I am sure you will realize that, interesting as Mr. Siloti's comment is, it can scarcely be considered original. If Mr. Siloti's "discovery" necessitates the re-writing of the Scherzo, his "discovery" surely stands self-condemned.

Yours very truly,
HEALY WILLAN, *Vice-Principal.*

⁂ ⁂ ⁂

It is not true that Mussolini covets Ethiopia because of its oil resources. He merely desires to extend the field for Italian opera. Addis Ababa will have an African La Scala, and Haile Selassie holds a secret agreement for the perpetual ownership of the royal box.

⁂ ⁂ ⁂

From a harmony-teaching friend: "This is a dull summer here. I had a class at summer school for six weeks, but there is no inspiration in that. Summer school students are a vacuous lot. When I walk into the classroom and say 'Good morning,' six of them write it in their notebooks. . . . I trust you will excuse the use of the typewriter for a personal letter of this kind. I simply can't chance using a pen. A friend of mine took one of my letters to a drug store some years ago and the pharmacist filled it as a prescription for cough medicine. You simply wouldn't believe what I can do with ink."

⁂ ⁂ ⁂

Clarence Adler, pianist, and Cornelius Van Vliet, cellist, played recently for the patients at a Sanitorium in Saranac Lake, N. Y.

As Van Vliet was taking his cello out of its case, the directress of the institution made a little speech to the audience: "It is not easy for me to introduce these artists, for I am no musician, and in fact not at all acquainted with music. Let me present Mr. Adler, the pianist, and Mr. Van Vliet, who has come here to play for us on his—er—on his er—" "Flute," interposed Adler, tactfully.

⁂ ⁂ ⁂

J. P. F. opens his season of contributions to Variations with this: "I See That a man 'has been mysteriously shot.' (New York Sun, September 7.) I promise not to tell the police about you, but he's probably the latest person who asked you what you think of the prospects for the 1935-36 musical season."

⁂ ⁂ ⁂

The tidal wave of amateur radio performers shows no signs of receding. Many unsuccessful professionals are contemplating the restoration of their amateur standing.

⁂ ⁂ ⁂

President Roosevelt promises American business a "breathing spell." Musical business needs it badly, for it has nearly choked holding its breath since 1929.

⁂ ⁂ ⁂

On the whole, I notice an intensification of spirit and optimism this autumn. Perhaps because of the announcement in the New York World-Telegram (September 7): "The life of popular songs is being cut shorter and shorter due to much repetition on the radio."

⁂ ⁂ ⁂

Germany has issued a new postage stamp bearing the picture of Handel. Has Hitler forgotten his musical history? Handel wrote Solomon, Saul, Esther, Joseph, Samson.

⁂ ⁂ ⁂

To say nothing of Judas Maccabeus and Israel in Egypt!

Foreign News in Brief

Paris Opera to Mount Enesco's Oedipe

PARIS.—The Opéra will give the première of Georges Enesco's Oedipe in the coming season. The libretto, by Edmond Fleg, is based on Sophocles' tragedy. Marjorie Lawrence, Australian soprano, who has been engaged for the Metropolitan Opera, will sing a leading rôle, and Philippe Gaubert will conduct. B.

Havemann Resigns from Reich Music Council

BERLIN.—Prof. Gustav Havemann has resigned as a member of the presiding council of the Reich Music Chamber. His action came almost simultaneously with the resignation of Richard Strauss as president. Havemann, a pupil of Joachim, has been professor of violin at the Berlin Hochschule since 1920, and first violin of the string quartet bearing his name. He is regarded as a champion of modern music and, in particular, of the works of Hindemith. H.

Jean Tennyson Hailed in Salzburg Concert

SALZBURG.—Jean Tennyson, American soprano of the Chicago Grand Opera Company, was the recipient of warm ovations when she appeared in a festival concert here on September 2. The young singer delighted listeners as soloist with orchestra under the baton of Bernhard Paumgartner, in a program devoted to Austrian works. B.

Ivor Newton Widely Active as Accompanist

LONDON.—Ivor Newton, pianist and accompanist, has a long list of recent engagements, among them the following appearances: at the Duchess of Norfolk's concert at Arundel Castle, accompanying Conchita Supervia and Guila Bustabo; accompanist for Lucienne Tragin at her Wigmore Hall recital; for Elena Gerhardt, also at Wigmore Hall; for Lucie Rosen and Susanne Fisher at the American Embassy, Paris; for Grace Moore, Dino Borgioli and Gregor Piatigorsky at Lady Ludlow's musicale, Bath House; for Maria Marova, Grotrian Hall recital; for Dino Borgioli and Ezio Pinza at the Italian Embassy; concerts with Olga Lynn, John Kentish, Guila Bustabo and Oda Slobodskaya. Mr. Newton also has made a recording with Dino Borgioli. K. S.

Blanche Marchesi in London

LONDON.—Blanche Marchesi has made her headquarters here this season. Mme. Marchesi came to London by royal invitation to attend the wedding of the Duke and Duchess of Kent. She gave two recitals and public response was such that she has remained here. Many of her pupils in Paris have followed her to continue their work in London. She has sung at many London musicales recently, and concluded her season as a singer with two command appearances at Kensington Palace for Princess Beatrice. R. P.

Gibson Gives Program of Old French Music

PARIS.—Michel Gibson, violinist, accompanied by Irving Schwerké, gave a recital of old French music recently. The program comprised works of Senaillé (1687-1730), Mouret (1682-1738), Aubert (1683-1753), Francoeur (1678-1787), Loeillet (1700-?), d'Andrieu (1684-1740), Antoine d'Auvergne (1713-1797), Bouvard (1670-1758), Lully (1633-1687), Destouches (1672-1749), and Clerambault (1676-1749). Mr. Gibson prefaced the recital with a talk on the lives of the composers performed, the characteristics and artistic-historical importance of their productions, the features of their epoch, and the distinguishing qualities of French music. I. S.

Brunskill Touring Australia

SYDNEY, Australia.—Muriel Brunskill, English contralto, is touring Australia under the management of Madeline Clark. Mme. Brunskill's appearances with the Sir Benjamin Fuller Opera Company in Wagnerian roles were the occasions for numerous ovations. C.

Beatrice Harrison Plays at Malvern Festival

MALVERN, ENGLAND.—Beatrice Harrison, cellist, won a signal success when she appeared at the Malvern Festival in the Dvorak concerto for cello and orchestra. The orchestra was the Birmingham City Orchestra, and Adrian Boult, the conductor. P.

OBITUARY

Isidore de Lara

PARIS.—Isidore de Lara, composer, died here on September 2 after a long illness at the age of seventy-seven years. He was of Italian-English extraction and was born in London August 9, 1858. At ten he began to study piano with Aguilar.

At thirteen years of age he appeared in public and two years later went to Milan to study theory under Mazzucato and singing under Lamperti. Later he continued his studies in Paris with the composer Lalo. On his return to London he became known as a song writer and appeared publicly as a singer. The operatic baritone, Victor Maurel, is credited with having turned his attention to the stage, with the result that his cantata The Light of Asia was converted into an opera and produced at Covent Garden, London, in 1892.

Amy Robsart, his second opera, followed in the same year, also at Covent Garden. He lived for some time at Monte Carlo, where Messalina first was given in 1899, and where Moïna also was brought out. Soléa was first mounted in Cologne, Germany, and Sanga in Paris. Later operas and light operas included Nail, The Three Masks, The Three Musketeers, La Prince de Marcocana and Le Voilier Blanc, all produced on the Continent and, in several instances given performances subsequently in England.

De Lara's music was fluent, melodious and suavely orchestrated, though none of his operas possessed the dramatic strength or originality to win a place in the continuing repertory. Messalina was produced at the Metropolitan Opera House during the season of 1901-02, the next to last year of the Grau régime. It had three performances. In the cast were Calvé, Scotti, Alvarez, Journet and Gilibert.

In England he contributed much to the cause of British music by his promotion and direction of orchestral and chamber-music programs devoted to British composers. Five hundred of these concerts were held during the war years and resulted in many first performances.

Since he ceased composition, Mr. de Lara had interested himself in popular opera. In 1926 he was sponsor for a plan for an imperial opera house in London, which, he suggested, should provide a permanent home for opera in English by English musicians, and should be kept open for at least eight months a year, with prices ranging from 25 cents to $1.50.

To finance this opera Mr. de Lara proposed to raise by popular subscription $10,000,000, half to be spent for the opera building and the other half to provide endowments for composers and performers. Many musical leaders supported his project and meetings were held throughout England in its behalf, but subscriptions came in slowly in the post-war depression. After three years the contributions had totaled only $150,000 and Mr. de Lara abandoned the plan.

He was a Chevalier of the Legion of Honor and a Commander of the Crown of Italy. In 1926 he was named executor and one of the chief beneficiaries in the will of the Dowager Princess Marie Alice of Monaco, who before her marriage to Albert I was Marie Alice Heine of New Orleans.

Lucienne Bréval

PARIS.—Lucienne Bréval, eminent dramatic soprano, died here after a long illness on August 15 at the age of sixty-four years. She was for more than three decades one of the leading operatic singers in the French capital, and since her retirement from the stage had devoted herself to teaching.

She was born November 4, 1870, in Berlin, of Swiss ancestry, her real name being Bertha Schilling. Mme. Bréval changed her name after being naturalized in France. She was educated in Lausanne and Geneva, being first trained as a pianist. In 1855 she entered the Paris Conservatoire, where she was a pupil of Warot, d'Obin and Giraudet, and took first prize for opera in 1890. Her début was made as Selika in L'Africaiane in 1892, at the Paris Opéra, of which she was a leading dramatic soprano for many years. She created many Wagnerian works in their first hearings at the Opéra, including Elisabeth, Kundry, Eva and Brünnhilde. Her repertoire, which included some fifty rôles, also numbered creations in operas by Massenet, Holmès, Guiraud, Vidal, Erlanger, Dukas and Ernest Bloch. Among her other famous parts were those in Carmen, Salomé, Aida, Le Cid, Les Huguenots and Herodiade. In 1900 and 1901, she visited the United States, where she sang Brünnhilde in Die Walküre in German at Boston, April 9, 1901. She had also appeared at Covent Garden. B.

Francis Maclennan

Francis Maclennan, operatic tenor, died recently of a heart attack at his home in Port Washington, Long Island. Mr. Maclennan, born in Bay City, Mich., January 7, 1879, was first trained for a business career, but later studied voice with Dufft and Tamara in New York, and with Henschel in London and Emerich in Berlin. He made his début as Faust with the Moody-Manners Opera Company at Covent Garden in 1902, and returned to America two years later to sing the rôle of Parsifal in English with the Savage Company (being the first to present this part in the vernacular here), also appearing in Madam Butterfly with this organization. He later sang for five years at the Berlin Royal Opera, with the Hamburg Opera, and as guest artist in England. In 1915 he joined the Chicago Opera, making his début as Tristan. He subsequently appeared with the Scotti Opera Company on tour, and also in concert.

Mr. Maclennan in 1904 married Florence Easton, the eminent operatic soprano, who had sung with him at Covent Garden. They were divorced in 1928. Mr. Maclennan subsequently married Marie Morningstar. He is survived by his widow and a son, Thomas, by his first marriage. N.

Felice Lyne

ALLENTOWN, PA.—Felice Lyne, coloratura soprano, who as a former Kansas City schoolgirl attained success as an opera singer in London and Paris two decades ago, died at the home of her parents, Dr. and Mrs. Sanford Lyne, in this city on September 1. Miss Lyne was born in Slater, Mo., in 1891, and studied in Kansas City public schools, where she won attention for her singing voice, and in this city with F. S. Hardman, who encouraged her to follow an operatic career. She continued her studies with Mme. Marchesi, Jean de Reszke and L. d'Aubigne in Paris. While there she was heard and engaged by Oscar Hammerstein, at whose new London Opera House she made her debut as Gilda in 1911 to a remarkable ovation. She created the principal rôles in the English premieres of Massenet's Don Quichotte and Jongleur de Notre Dame and in Holbrooke's Children of Don. After Hammerstein's failure at the end of the season, Miss Lyne returned to America and appeared in concerts. She sang with the Boston Opera Company and also made a world tour with the Quinlan Opera Company. In later years she had lived in London and Paris until 1932, when she came back to this country in poor health. K.

Charles Lee Williams

GLOUCESTER, ENGLAND.—Charles Lee Williams, eminent organist and composer, died on August 29. His passing occurred on the eve of the Three Choirs Festival, of which he had been the conductor on five occasions in Gloucester. He was born in Winchester, on May 1, 1853, the son of the Rev. David Williams, rector and an Oxford Fellow. He became a choirister of New College and a pupil and assistant of Dr. Arnold at Winchester Cathedral at the age of twelve. He received the degree of Bachelor of Music at Oxford in 1876. After three years' activity as organist of St. Columba's College in Ireland, and six years as organist and choirmaster of Liandaff Cathedral, he served as organist of Gloucester Cathedral from 1822 to 1898, when he retired on account of failing health. Later he acted as steward of the Three Choirs Festival and as chairman of the executive committee for the Gloucester Festivals. His compositions include cantatas, services and anthems. D.

Prof. Oskar Strnad

VIENNA.—Dr. Oskar Strnad, eminent scenic designer and stage architect, died here on September 3 at the age of fifty-six years. An Austrian by birth, Strnad came into particular prominence as a former associate of Max Reinhardt, for whom he designed and constructed the theatre in the latter's castle, Leopoldskron, near Salzburg. He also designed stage settings for opera houses in many leading European cities, notably in Vienna, Berlin and elsewhere, and for the Salzburg festival performances. T.

Adolfo Bracale

BOGOTA, COLUMBIA.—Adolfo Bracale, director of the National Opera here, died on August 27 at the age of sixty-two years. Signor Bracale had organized many operatic seasons both in Central and South America and in Europe. One of his major achievements as an impresario was an open-air production of Aida at the foot of the pyramids. He had also given seasons in Havana, including that in 1920 which presented Enrico Caruso, to whom he is reported to have paid a fee of $10,000 a performance. C.

Mark P. Campbell

MONTCLAIR, N. J.—Mark P. Campbell, president of the Kohler-Brambach Piano Co., Inc., of New York, died at his residence here on September 2, after an illness of eighteen months. He was sixty-eight years old.

Mr. Campbell was born in Eastport, Me., and learned the piano business with Ivers & Pond Co., in Boston. Coming to New York in 1912, he reorganized the Brambach Piano Co., which was merged with the Kohler Company in 1930. He was a past president of the Music Industries Chamber of Commerce, and of the National Piano Manufacturers Association of New York City, and had served as chairman of the executive commitee of the National Bureau for the Advancement of Music. He is survived by his widow, a daughter and two sons. H.

Mrs. Eric De Lamarter

CHICAGO.—Mrs. Alice DeLamarter, wife of Eric DeLamarter, composer and assistant conductor of the Chicago Symphony Orchestra, died at their summer home in Winnetka on September 1. She had been ill for more than a year. Born Alice Youngmain, she was married to Mr. DeLamarter in 1925. Besides her husband, two sisters survive. D.

Ernest Henkel

Ernest Henkel, former director of personnel at the Metropolitan Opera House and later active as an artist's representative, passed away at his home in New York on September 3. Mr. Henkel, who suffered a seizure on the street, was assisted to his residence and died shortly before a physician could be summoned. Mr. Henkel was a familiar figure for many years to hundreds of Metropolitan opera-goers, as he usually stood in the lobby before performances, supervising the work of the ushers. His wife and a daughter, Margaret, survive.

(*Continued on page 37*)

"Nuts to you, Simian! That's Toscanini, not Janssen."

Musicales

John Warren Erb Leads New York University Orchestral Festival

John Warren Erb conducted the Symphonic Orchestral Society of the Department of Music Education, New York University, New York, in concerts on August 7 and 12. Mr. Erb is a faculty member of the university and the regular conductor of this group. The first program brought the Italian symphony in A of Mendelssohn, In the Village (Moussorgsky), Natchez on the Hill (John Powell) and the allegro con brio from Beethoven's concerto in A minor for piano and orchestra, with Thomas J. Hughes as assisting artist. The second occasion presented Andrea Johannsen, soprano, in Elsa's Dream from Lohengrin, and Engelbert Brenner in the concerto for oboe in C by Haydn, as well as orchestral numbers by Gluck, Mendelssohn and John Powell (repetition from the former list), and, for string orchestra, Bach and Steck items. The performance of this student group had unity, pliancy and commendable range of color. Their playing reflects the fastidious musicianship of their conductor, and bespeaks fine training in the mechanics of orchestra playing as well as in musical expression. The soloists acquitted themselves well, and the audiences on both days were warmly appreciative. M. L. S.

* * *

Pascarella Trio in Concert

A large audience demonstrated in no uncertain terms its appreciation of the program given at Columbia University on August 9 by the Pascarella Trio, assisted by J. Leff, violin, and John Di Janni, viola. This group displayed unity, skill and beauty of tone in a program which contained music by the classicists, a first performance in New York, and two compositions in manuscript by an American composer.

Bach's Sonata a Tre, from Das Musikalische Opfer, was played by the trio in an arrangement by Casella. This work belongs to the later period of Bach, and although it was neglected by instrumentalists for about a century, it contains some of the finest of the Bach music. The Pascarellas gave it a performance of suavity, delicate balance and fastidious attention to interpretative details.

The second group included two numbers —nocturne for string quartet by Wheeler Beckett and the minuet from Mozart's thirteenth string quartet. The Beckett number is still in manuscript, and was so well received that at the conclusion of the group the quartet played the same composer's Erinesque. The nocturne is a skilfully contrasted composition and shows the imprint of a thorough musician in the matter of form and the handling of ensemble effects. Erinesque is typical of its title. The musicians brought the program to a close with the quintet, op. 3, by A. Longo, a fitting climax to the afternoon of music. The audience applauded with an enthusiasm appropriate to the fine playing of the artists. G. N.

* * *

Gorodnitzki in Recital at Juilliard

Sascha Gorodnitzki, pianist, gave a recital at Juilliard Auditorium, New York, on August 13. Beginning with the Beethoven sonata in E flat, op. 31, No. 3, he continued with the musical panorama of Schumann's Carnaval, and ended with pieces by Chopin, Ravel and Liszt. The power and brilliance, the breathtaking virtuosity of his execution were set forth in striking fashion in this program. The Schumann sequence had the requisite contrast and distinction between the episodes, and was given a vivid tonal exposition. The Chopin items—nocturne in B flat minor, op. 9, and etude in G sharp minor, op. 25, No. 6—had poetry, warmth and color. The Ravel toccata was another witness to his keyboard mastery. The Liszt numbers found Mr. Gorodnitzki undaunted by technical intricacies and ready with a wealth of interpretative beauty.

The audience filled the auditorium and clapped with such enthusiasm that, in addition to this taxing list, Mr. Gorodnitzki had to play many encores, which he did, apparently untried by the demands of the music he had already played. M. L. S.

* * *

Lapham Heard in Japanese Musicale

A Musicale Intime Japonaise was given by Claude Lapham, composer and pianist, at the Juilliard School of Music on August 14. Mr. Lapham, who studied at the Juilliard School before undertaking varied activities as conductor and composer in this country and in Japan, wore native costume and illustrated the music with interesting comments. The program outlined the progress of Japanese melody from traditional songs to more recent jazz influences. Many works were performed in recordings. Mr. Lapham played the prelude to his opera Sakura, three sections of his Insect suite for piano, op. 35, and two movements from his Sonata Japonaise in A minor, op. 34, which showed interesting use of native themes developed with modern technic. The recital was attended by an appreciative audience. R. K.

I See That

The SS. Normandie, arriving in New York on September 2, carried Edith Mason, soprano of the Metropolitan Opera, and Constance Hope, representative of several promiient artists.

* * *

Grace Moore, soprano of opera, concert and films, returned on the SS. Rex on August 29 after appearances at Covent Garden and a holiday on the Continent.

* * *

Grete Stueckgold has been engaged by the Cleveland Orchestra for its production of Strauss's Der Rosenkavalier. The soprano is to be heard as Octavian in two performances, October 31 and November 2, with the option of a third performance on November 4.

* * *

Hans Lange, one of the conductors of the New York Philharmonic-Symphony Orchestra, returned from Europe on the SS. Albert Ballin on August 16. He brought back with him several new scores to be presented by the Philharmonic-Symphony Chamber Ensemble under his direction in the coming season.

* * *

Albert Spalding, violinist, returned on the SS. Normandie on August 19, after a European holiday.

* * *

Maria Carreras, pianist, was the soloist on August 25 with the WOR concert orchestra under Alfred Wallenstein Mme. Carreras was heard in the first movement of the concerto in G minor by Sgambati, who was one of her teachers; and numbers by Chopin, Schubert-Liszt and Paganini-Liszt.

* * *

Doris Kenyon, actress and concert singer, sailed on the SS. Majestic on August 28. She will appear with Ramon Navarro in a musical comedy in London.

Among those sailing on the SS. Normandie on August 21 were Winfield Sheehan, motion picture executive, and his bride, Maria Jeritza, operatic soprano, and Willem van Hoogstraten, conductor of the Portland, Ore., Symphony Orchestra, who recently concluded a series of concerts at the Stadium in New York.

* * *

Lawrence Tibbett will be presented by the Packard Motor Company over the nationwide WABC-Columbia network this fall. The baritone is to broadcast in this series each Tuesday, starting September 24.

* * *

The Don Cossack Russian Male Chorus, accompanied by its conductor, Serge Jaroff, arrived on the SS. Deutschland on August 23. Following a three weeks' engagement in Mexico, the chorus will tour the United States and Canada, appearing at Carnegie Hall, New York, on November 29.

* * *

Eleanor Steele, soprano, and Hall Clovis, tenor, have been engaged to give a duet recital before the Music Club of Hartford, Conn. next season.

* * *

Max Altglass, baritone of the Metropolitan Opera, and teacher of voice, sailed for Europe on the SS. President Harding on August 21.

* * *

Georges Barrère, who already possesses flutes of silver and of gold, has acquired one of platinum. The platinum flute was introduced by Mr. Barrère at a concert with the Chautauqua Symphony Orchestra on July 26 at which he played the overture, polonaise-double and badinerie from Bach's suite in B.

* * *

Alva Fedde, soprano and writer, went to California three months ago to continue her vocal studies and to fulfill a request for some of her writings. During her short stay, she has completed three short stories of 4,500 words each and seveteen poems. A poem in memory of Will Rogers has appeared in a number of Western papers. Mrs. Fedde's visit to Westwood Village in the Hills reminded her of ten years spent in St. Jean de Luz in the Pyrenees, and inspired a poem which was also widely circulated in the Coast papers and will probably be set to music.

* * *

Philip Frank, young American violinist, who was chosen by the Philadelphia Branch of the English Speaking Union to play at the London coronation jubilee this summer is making an extended tour of Europe where he is giving concerts in Salzburg, Budapest, Geneva, Brussels and The Hague. He sails for the United States September 21 to make a tour of the south.

* * *

Lucie Stern, nineteen-year-old pianist who has been heard in concert in Europe and America, was guest soloist on September 10 with the Little Symphony Orchestra, directed by Philip James, over WOR.

* * *

Marie Miller, harpist, sailed for France on the SS. Normandie, August 21. She finished her classes on August 16 at the Juilliard Summer School, where she has charge of the harp department.

* * *

Helen Oelheim, recent addition to the roster of the Metropolitan Opera, is appearing with Lanny Ross on six State Fair Concerts broadcast on Sundays over WJZ's network.

* * *

The Roth String Quartet played a Brahms and Bach program on the NBC Music Guild broadcast over an NBC-WEAF network, September 3.

* * *

Leon Carson resumes teaching in his New York and Nutley, N. J. studios the middle of September, having spent the summer abroad visiting the various music festivals.

* * *

Frances Hall and Rudolph Gruen will again offer a free scholarship for one year's instruction in the art of piano playing. It will be awarded by open competition. Examinations will be held during the week of September 30.

* * *

The first New York recital of Kirsten Flagstad, soprano of the Metropolitan Opera, will take place at Carnegie Hall, on December 11, under the auspices of the National Music League.

* * *

Mme. Ernestine Schumann-Heink has signed a three-year contract with Metro-Goldwyn-Mayer under which she will be featured in several musical films.

* * *

Miriam Winslow and her dancers have been re-engaged to appear as guest soloists with the National Symphony Orchestra of Washington, D. C., with Hans Kindler conducting, in their début recital at Symphony Hall in Boston, on December 9 and in Providence, R. I., the following night.

* * *

Walter Golde, who spent most of the summer in Hollywood, has reopened his New York vocal studios.

* * *

Cecile Sherman, soprano, sang the roles of Momus, in Bach's one-act opera Phoebus and Pan, and Gretel in Humperdinck's Hansel and Gretel, at the Steel Pier, Atlantic City, N. J., on August 24 and 25.

* * *

Florence Foster Jenkins announces the opening of the Verdi Club season with a Celebrity Breakfast, September 19, at the City Club, New York. Goeta Ljungberg has been re-engaged for the morning concert on November 13.

* * *

Henry F. Seibert, Mus. D., American organist, lectured on Lutheran Church Music at the Church Leadership School, Stony Brook, L. I., on September 1 and 2.

* * *

Abram Chasins, American composer-pianist, will make a tour through the South at the beginning of the new season. Mr. Chasins' activities last winter included a New York recital in Carnegie Hall.

* * *

Eleanor LaMance, mezzo-soprano, has been re-engaged by the Chicago City Opera. Miss LaMance, who is under the management of Annie Friedberg, will also be heard in concerts and recitals this season.

* * *

Marion Kerby, whose programs of Negro exultations and Kentucky mountain songs have been presented in many cities, will give her first New York recital in Town Hall, November 25, under the management of Annie Friedberg.

Richard Czerwonky Joins DePaul School of Music

CHICAGO.—Richard Czerwonky, American violinist, composer and conductor, will head the violin department of DePaul University

RICHARD CZERWONKY

School of Music this season, according to an announcement made by the management of this Chicago music school.

As violinist, Mr. Czerwonky is familiar to Berlin critics, since he made his debut there in 1906 under Joachim, and twenty-five years later in 1930-31 returned as violinist, composer and conductor, to give a series of concerts in that city. He has also played widely in other European and American music centers. His name is known on two continents as composer of works for violin.

As conductor, he has won recognition in America and Germany. He conducted the Woman's Symphony Orchestra of Chicago for the first two seasons; he has been conductor of the Chicago Philharmonic Orchestra since its re-organization, and for ten years directed and built up the orchestra of the Bush Conservatory Orchestral School.

Mr. Czerwonky has been heard on the radio in many coast-to-coast broadcasts and has made radio appearances in Germany and Poland. He gave the opening program from KYW in 1922, under the direction of Morgan L. Eastman.

One of the features offered at DePaul this year is the Professional School for artist players and singers, designed for those who are doing professional work in concert and radio, rather than teaching—the teachers being cared for in the academic departments of the school. D.

Harry Kaufman and Jacques Gordon played the Chausson concerto for piano and violin accompanied by the Gordon String Quartet at Music Mountain, Falls Village, Conn., on August 18.

* * *

Ida Haggerty-Snell, of the Franz Liszt Academy of Music of Wawa, Pa., recently spent a week-end in New York with her brother, W. R. Manning, and his family.

* * *

Harry Neidell, violinist, was assisting artist on August 15 at one of the Promenade Symphony Concerts (Reginald Stewart, conductor) at the University of Toronto Arena, Toronto, Can. Mr. Neidell played the Brahms violin concerto.

* * *

Charles Naegele, pianist, who has been touring the Continent and giving concerts this summer, will be heard in a London recital on October 15, according to an announcement by Willmore & Powers, his managers. Following this appearance he will return to America to resume his 1935-6 tour.

* * *

Carmela Ponselle will sing a thirteen weeks' broadcast for the Bisodol Hour, appearing every Wednesday evening.

* * *

Myrtle Leonard will be heard over WINS every Monday, Wednesday and Friday evening.

* * *

Mr. and Mrs. Richard Hageman (Eleanor Rogers) after an absence of five years abroad, have returned to New York where they will remain for the winter.

Seattle Orchestra Plans Extensive Year

Twenty-four Concerts to be Given—Young Artists to Be Chosen for Solo Appearances in Contest—Recital Events Scheduled

SEATTLE, WASH.—Returning home from a series of triumphs at the San Diego, Cal., Exposition, where the orchestra appeared for two weeks under the auspices of the Ford Motor Company, the Seattle Symphony, directed by Dr. Basil Cameron, is enjoying a well-earned vacation prior to the opening of the regular series in October.

The most ambitious season in its history awaits the Seattle musicians, as twenty-four local concerts have been scheduled. In addition there are some twenty out-of-town engagements. The local series, according to an announcement made by Manager Jesse M. Jackson, will consist of three distinct types of concert—the Monday evening subscription series, on each of which a premier performance will be given, together with a number of fine works not heard by Seattle audiences in recent years; eight popular concerts, each of which will feature attractions in the form of choral works, ballet and guest artists; four Sunday afternoon concerts presenting two winners of the Young Artists' Competition in violin and piano, selection of which will be made at a try-out to be held on October 1. Entries in this contest will include talented young artists from all over the State of Washington.

Additional soloists for the Sunday afternoon concerts will be Peter Meremblum, violinist; Berthe Poncy Jacobson, pianist; and the University of Washington Glee Club.

EMINENT SOLOISTS ANNOUNCED

For the first time in many years, the Seattle orchestra has engaged three renowned soloists, including Giovanni Martinelli, Josef Lhevinne and Percy Grainger. Their dates will be in December and January.

An innovation for Symphony patrons will be the opportunity to purchase books of scrip, issued at a considerable saving in price, which will be offered to the public in a city-wide sales campaign to begin early in September. Scrip books may be used on all concerts except the Monday evening subscription series which have been practically subscribed during the summer months.

BALLET PROGRAM

One of the outstanding attractions presented to Seattle audiences this summer was the Dance Extravaganza "Midsummer Night Ballets," presented by Cecilia Schultz, Seattle's most prominent and active impresario. Four performances by this splendid company of over 100, including soloists and orchestra, were greeted with enthusiastic and capacity audiences.

Announcing the first artist series of the season, the Schultz management heralds Tito Schipa, Kathryn Meisle, Moscow Cathedral Choir, Jascha Heifetz and Myra Hess.

The Ladies Musical Club annual artist series will include Rae Robertson and Ethel Bartlett, two-piano team; the Roth Quartet with E. Robert Schmitz, pianist; Lotte Lehmann and Nelson Eddy.

STUDIO AMALGAMATION

Associated Studios is the name chosen by a group of Seattle Musicians who are endeavoring to offer to Seattle and the Northwest, the opportunity of music study in its various phases. Private and class instruction in voice and instruments will be offered, as well as classes in music history, music education, *solfege*, diction, choral direction and normal work. Those affiliated with Associated Studios at the present time include Ella Helm Boardman, Dean Mundy, John Hopper, Helen Hopper, Arville Belstad, Edwin Fairbourn, Helen Louise Oles, and Iris Canfield. J. H.

Thuel Burnham Has Active Summer

Thuel Burnham, American pianist and pedagogue, and his assistant. Russel Wragg, pianist and composer, have had an active summer. They conducted weekly classes at the Burnham-Wragg Piano School, New

THUEL BURNHAM

York, with a large enrollment, and also at their summer home at Lenox, Mass., in the Berkshire Hills, motoring back and forth in their car. At the close of their New York season, Mr. Burnham and Mr. Wragg remained in the Berkshires until the middle of September. They are now on a motor trip to Iowa, and plan to open their studios in New York after October 1.

Besides his teaching activities, Mr. Wragg has been working on new songs and piano numbers, which will be published this winter. Two of the songs are to be sung by Frederick Jagel in his forthcoming concerts.

Mr. Burnham will hold his master classes this winter, as he did last year, but is to hold them more frequently, due to increased demand. Besides the classes for his artist-pupils, he will inaugurate junior master classes.

Marie DeKyzer and Co-Artists in Westerly Musicale

WESTERLY, R. I.—Marie DeKyzer, vocal teacher of New York, acted as announcer at a musicale, arranged by her and Mrs. Franklin M. Goodchild, given at the Edward J. Murphy residence on August 4. The residents of this resort, (originally developed by Dr. Franklin Lawson tenor, of New York, and then named Musicolony), assembled in large numbers, for the concert by New York artists, including Mme. DeKyzer, Margaret Rado and Katherine Stevens, sopranos: Arpad Rado, Hungarian-American violinist: Vernon DeTar, pianist accompanist; and F. W. Riesberg, who gave Personal Recollections of Liszt.

Mme. DeKyzer's singing of standard songs by Handel, Curran and other American composers, was enjoyed and encored. Miss Rado, her pupil, has an expressive voice united with clear enunciation. Her father played violin pieces by Brahms, Kreisler and others with effective exposition. Mr. DeTar, organist of Calvary Episcopal church, New York, proved himself a sterling executant in a Brahms Capriccio, and Miss Stevens' charm of voice and manner was appreciated. Dr. Lawson, and other musical people who now summer here include Emma A. Dambmann, Viola Waterhouse-Bates and Jean Cumming.

Hugo Kortschak's Summer Activities

On July 28, Hugo Kortschak, violinist, gave a recital at the Playhouse-in-the-Hills, Cummington, Mass., assisted by his daughter Alice at the piano. He also took part in five chamber music concerts given there and taught at the Cummington School summer term.

Sailing for Europe on the SS. Manhattan on August 14, Mr. Kortschak will visit Austria. He returns by way of London and arrives in New York October 3 to resume his work in New York and at Yale University, also beginning next season's rehearsals of the Civic Orchestra of New Haven, Conn., of which he is conductor.

Son of Alexander Siloti Weds

Ledko Siloti, son of Mr. and Mrs. Alexander Siloti, was married to Mary Alberta Mueller, pianist, whose professional name is Marousia Mueller, recently in New York. The couple have left for Europe, where they will make a tour of the continent before going to Helsingfors to make their home. Mr. Siloti is a dealer in antique art in that city. Mrs. Siloti has appeared with symphony orchestras in Houston and Fort Worth, Tex., and has been invited to play with the Helsingfors Symphony Orchestra next February.

Pangrac Studios Reopen

Francis Pangrac and Anna Fuka Pangrac, after spending the summer in New England, are back in New York and have reopened their studios, where training is offered in voice, piano, organ and violin.

Carl M. Roeder Summer School Concluded with Recitals

GREAT BARRINGTON, Mass.—The summer course in music given by Carl M. Roeder at the Barrington School ended on August 10 with a piano recital. Eight students appeared,

CARL M. ROEDER AND SOME OF THE MEMBERS OF HIS SUMMER COURSE
at Barrington School, Great Barrington, Mass. Mr. Roeder is standing, third from the left.

playing with technical excellence and an interpretative depth and finesse eloquent of the masterly quality of Mr. Roeder's pedagogy. Margaret Eastburn appeared first, playing the first movement of Bach's Italian concerto and the Beethoven rondo in G, op. 51. Eleanor Whitney was heard in a prelude by Gliere and Schumann's Whims, op. 12; Frances Hogan in a nocturne by Respighi and a Chopin waltz; Esther Workman in Ballade (Debussy) and Widmung (Schumann-Liszt); Sarah Hill in a Brahms rhapsody, Andante Spianato (Chopin) and Debussy's Jardins sous la Pluie; Ruth Kaufmann in two Chopin pieces and Dohnanyi's rhapsody in C; Katherine Braun in The White Peacock (Griffes), three Scenas Infantas (Pinto) and a Stravinsky item; Doris Frerichs in Waldesrauschen (Liszt), a Brahms intermezzo and a Chopin scherzo.

Other students who participated in previous recitals in this course were Elizabeth Schweitzer, Dorothy Dale, Herbert Ricker, Robert Riotte and Otto Schlaaf. B. V.

Centenary of Bellini Recalls Career of Melodist

(*Continued from page 6*)

of his work with that of others. His physiognomy was most agreeable although he could not be considered handsome, for there was something of effeminacy and lack of strength in his features.

"The habitual aspect of his visage denoted that gentle melancholy of soul, that perpetual dream of an unknown happiness which seemed to reproduce itself in many of the pieces he wrote," one commentator has stated.

A DEFENDER OF THE VOCAL IDEAL

Bellini's genius was original and decided. He endeavored from the commencement of his career to make the vocalist the medium for the expression of emotion and sentiment, and employed the orchestra as a mere accompaniment. His glorious gift was that essence of his operas which caused Wagner to ponder, "'twere no sin, perchance, if before we fell asleep we breathed a prayer that Heaven would one day give German composers such melodies and such a mode of handling song."

Bellini combined his wonderful melodic fertility and knowledge of the human voice with an independence of character which was his source of strength, even in what appeared to some to be his weakness. Perfectly alive to the abuses which existed in the opera of his day, he tried, as Romani once wrote, to remedy the situation "by dint of courage, perseverance, love." Yet he was wise enough not to react too radically against the established order and thus we find in his operas many of "those stable forms than which the Italians know no other," as Wagner put it. Bellini had the rare wisdom to recognize to just what degree he was capable of amending the existing opera; and he went no further.

The admitted faults of Bellini's works may be due in some measure to his inadequate preparation, yet one wonders what would have been the ultimate effect of a more thorough training. There may be more truth than one would suspect at first thought in Wagner's remarks: "To make merry over these defects is quite beside the question; had Bellini taken lessons from a German village-schoolmaster, presumably he would have learned to do better; but that he perhaps would have unlearned his Song into the bargain is certainly very much to be feared."

Be that as it may, one thing cannot be denied. Bellini was learning from experience and the artist was rapidly developing. We become definitely cognizant of this fact as we compare the score of Norma with those of his previous productions, and the improvements are continued in Puritani. Many of the crudities and inaccuracies of his former work have disappeared in this latter opera, and the orchestration is richer and more expressive than in those which precede it. The work as a whole gave a promise cheated of fulfillment by death.

Bellini in his life accomplished much. That life was all too short and ended when his future shone at its brightest.

The Whitneys a Pioneer Ensemble On the Air

CHICAGO.—"Pioneers of good chamber music on the air" might be a sobriquet of the Whitney Ensemble, a musical group which includes members of a single family. Beginning their activities in the days when radio was a new industry, when static blotted out every announcement you really wanted to hear, and many stations closed down entirely during storms, the Whitneys have continued their work of bringing the best music for strings to the musical public throughout more than a decade.

The Whitney Trio began a weekly series of chamber music concerts over station WMAQ in Chicago in 1922, thus proving one of the pioneer organizations of the industry. There was no precedent for them to follow or to ignore, so they decided to play only the finest music—and not to compromise with what seemed to be a tendency toward lighter, more popular music. Later the Whitneys were selected by the Chicago School Board to broadcast music-appreciation programs which the children heard and discussed in classrooms.

The enlargement of this group into a sextet opened up new opportunities. With the addition of string quartet, piano and double-bass, they are able to perform many different combinations of chamber music.

The Whitney Ensemble broadcasts twice weekly including an NBC hookup on Saturday morning over WJZ and fifty American and Canadian stations.

The members of the Ensemble consist of Robert S. Whitney, pianist and his four sisters: Noreen, first violinist; Edith, second, violin; Edna, viola and Grace, cello. Mr. Whitney was twice a guest conductor of the Chicago Symphony Orchestra at the World's Fair last year. One of his compositions, a Concerto Grosso, was performed four times by the symphony. R. D.

Washington Heights Town Club Opens Season

The Washington Heights Town Club, New York, began is season on Sepember 13 with a reception and dance. The program was given by Hunter Sawyer, tenor, assisted by the Grenadiers, radio quartet. One of the features of the program was the singing of a group of old sea chanteys, recently given modern arrangements by Pauline Winslow, composer. Among the regular activities of the club there will be monthly musicales presenting guest artists.

Vacation Pursuits Of Some Musical Personalities

ROSA PONSELLE
serving coffee on the terrace of the Palace Hotel at St. Moritz, where she is spending a vacation and studying the role of Carmen. With her in the picture are Albert Carré and Mme. Carré. Maître Carré, general director of the Opéra-Comique in Paris, is coaching Miss Ponselle in the part of Carmen. He has trained many eminent interpreters of this character.

GRACE MOORE and ROSA PONSELLE
on the balcony of the Palace Hotel at St. Moritz, where they both spent vacations.

LOTTE LEHMANN
in Salzburg. She is dressed in the traditional Bauerkleid of natural hand-woven linen, worn in Salzburg. Mme. Lehmann is standing before the Festspielhaus. (Photo by Ellinger.)

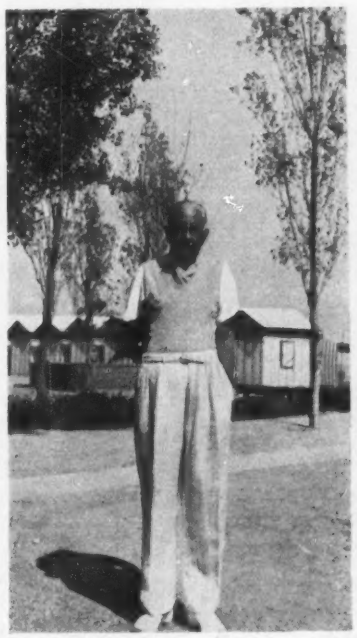
AT THE HUNTING CHALET IN DURBUY, BELGIUM.
Left to right, Mme. S. Foquet, Virginia Castelle, Desire Defrere and Hilda Burke, soprano, artist pupil of Mrs. Castelle, engaged for the Metropolitan Opera.

JOSEF HOFMANN,
Mrs. Hofmann and Marta Turk, riding the waters near Camden, Me., in the pianist's prestissimo speed-boat.

HELEN JEPSON
with her three-year-old daughter, Sally Patricia, at High Hill Beach, L. I.

VIOLA MITCHELL and HENRI TEMIANKA,
violinists, at the pool in Parsch bei Salzburg. Miss Mitchell has spent her vacation months in Salzburg, where she had the privilege of a signed admission card to all of the Toscanini rehearsals. At the conclusion of the Salzburg Festival, Miss Mitchell returned to Paris, where she will remain until she sails for New York the first week in October to begin her first full concert season under the auspices of the NBC Artists Service.

ON A HOLIDAY IN ENGLAND.
Florence Easton, soprano, formerly of the Metropolitan Opera, enjoying vacation time with Earle Lewis, treasurer of the Metropolitan, Mrs. Lewis and their two daughters. Mme. Easton returned to America early in September to fulfill engagements in this country and to resume some of her teaching activities. The soprano has been singing in England and on the Continent during the summer. In addition to her concert appearances here, she is to be heard on December 13 and 14 in Cincinnati as Elisabeth in Tannhäuser, with the Cincinnati Symphony Orchestra.



MAHLON YARDLEY,
vice-president of the Clarke Conservatory of Music and member of the faculty of the Charlton School of Theatre Arts and Expression, both of Philadelphia. Mr. Yardley will return on September 17 from his yearly visit to Europe. He has toured in France, Italy, England and Spain this summer.

MARGARET HALSTEAD,
soprano of the Metropolitan Opera, on vacation at Bar Harbor, Me. Miss Halstead is one of the soloists at the forthcoming Worcester Festival.

Helsingfors Season Ends With Gala Programs

Werner Janssen and Schneevoigt Conduct Orchestra — Winifred Christie Gives Fine Recital—Lili Krauss and Simon Goldberg Heard in Joint Concert—Koussevitzky to Lead Autumn Sibelius Series

HELSINGFORS.—The second part of the Helsingfors musical season was fully as interesting as the first.

Within two months the Helsingfors Symphony Orchestra gave two evenings of compositions by Sibelius, one conducted by Schneevoigt, the other admirably led by Werner Janssen. One of the orchestra's last concerts was directed by the excellent conductor of the Helsingfors radio, Toivo Haapanen, the chief work performed being the César Franck symphony. The program of the last concert of the season was the prelude to Parsifal (Wagner) and second symphony, by Mahler, the choral part being done by the celebrated Finnish chorus, Suomen Laulu. A short time before, Mahler's third symphony had been introduced here under the exceptional baton of Simon Pargament-Parmet.

Other outstanding events of this part of the season, included fine auditions by the Suomen Laulu Chorus, directed by Klemetti, ardent apostle of choral music in Finland. The chorus presented the B minor Mass and St. Matthew Passion (Bach), Requiem (Mozart), and Stabat Mater (Pergolesi).

Finnish and foreign recitalists were as active here at the close of the season as at any other time. Winifred Christie gave a much appreciated recital on the Moor Double-Keyboard Piano; Vasa Prihoda, Czech violinist, and Santiago Macario Kestner, Portuguese cembalo player, also scored: while Lili Krauss (pianist) and Simon Goldberg (violinist), made a deep impression in three evenings of Beethoven sonatas for piano and violin. Chamber music was well represented in a *soirée* given by the Sibelius Quartet.

CHORAL FESTIVAL IN SORTAVALA

Local musicians allowed themselves but little leisure this year. Helsingfors activities hardly over with, the entire musical world of Finland met late in June in the little town of Sortavala, where a choral festival, enlisting the services of thousands of participants, was put on. Part of this festival went to America via the Columbia Broadcasting System.

Speaking of the radio, it is pleasant to remark the *entente cordiale* which obtains between the musical waves of America and Finland. On May 10 a concert of Sibelius' music was transmitted from Helsingfors to America, on June 23 Finland received the transmission of a Sibelius concert from America, and ten days later the Sortavala festival, mentioned above, was sent across the Atlantic.

One of the concerts at the festival which attracted particular attention, was that conducted by Schneevoigt and in which only Finnish music was played, namely, works of Sibelius, Kuula, Kilpinen, Klami, Linnala, Merikanto, and Raitio.

KOUSSEVITZKY TO CONDUCT

If the season ended later than it usually has, the 1935-1936 season is to make an unusually early beginning. On September 13, Koussevitzky is to conduct the Helsingfors Symphony Orchestra. A series of performances of Sibelius' complete orchestral works is contemplated. The news that the New York Philharmonic had invited Sibelius to come to New York, made a stir here, and it is with redoubled interest that the Finnish public is awaiting the national Sibelius festivals.

NIKOLAI LOPATNIKOFF.

Berúmen's Summer Activities

Ernesto Berúmen, New York pianist and teacher, has had an active summer season, not only teaching, but also preparing new programs for the coming season. Mr. Berúmen presented six of his artist-pupils at the summer musicales held at the La Forge-Berúmen Studios, New York, in July and August. The young pianists were Blanche Gaillard, Mary Nelson, Norma Krueger, Elizabeth Wick Tayler, Alice Gordon Cooper and William Schoonmaker.

(*Townsend photo*)
ERNESTO BERUMEN

Mr. Berúmen has recently added to his repertoire new works by the Spanish composers de Falla, Turina, Cassadó and Infante. During the coming season, Mr. Berúmen will be again heard in one of his programs of Spanish piano music.

Mr. Berúmen resumes his teaching at the La Forge-Berúmen Studios on October 1.

Cadman's Orchestral Compositions Performed

Charles Wakefield Cadman, American composer, has been active the past few years in the orchestral field.

He has had many performances for his fantasy Dark Dancers of the Mardi Gras in which he has been featured as pianist. This work had its première at the Hollywood Bowl. It was later heard in Milwaukee, Wis., with the Milwaukee Symphony Orchestra under Dr. Frank Laird Waller and had two performances in that city. After the Hollywood Bowl performance Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, invited the composer to appear with his work at a pair of concerts. It was later played under Dr. Henry Hadley in New York for the American Institute of Arts and Letters, of which Mr. Cadman is a member. Since then it has been done by the Rochester (N.Y.) Orchestra (under Dr. Howard Hanson); the Chicago Women's Symphony under Ebba Sundstrom, under Mino Marcelli of the San Diego Symphony, and several other leading organizations.

At the MacDowell Colony during the summer of 1935 Cadman wrote a new suite called Trail Pictures which was presented at Sacramento, Cal., with the Sacramento Symphony under David Lincoln Burnham, with the composer present. This work, with the sub-titles Cheerful Indian, Stars over the Hills, Red Rock Gnomes, The First Snow and Evening in the Ozarks, depicts the American trail. The work will probably be heard abroad shortly and the American air waves will carry the music from coast to coast this season.

On September 4, a symphonic program made up of Cadman works was presented at the San Diego (Cal.) Exposition by the San Diego Symphony Orchestra (Nino Marcelli, conductor). The program consisted of Festal March, Dark Dancers of the Mardi Gras (with the composer at the piano), Spring Song of the Robin Woman (sung by Margaret Messer, soprano), the intermezzo from Shanewis, a group of songs from Shanewis, and A Witch of Salem (accompanied by the composer), and the Trail Pictures (broadcast for the first time).

Milstein to Return to America in January

When Milstein returns here in January, 1936, for his seventh consecutive American visit, his tour will include re-engagements with the New York Philharmonic-Symphony, Boston, Chicago, Cincinnati, Philadelphia, and St. Louis Orchestras, as well as first appearances as soloist with the Detroit and Pittsburgh symphony orchestras.

In the course of his six tours of this country the Russian violinist has played four seasons with the Chicago Symphony, three with the New York Philharmonic and St. Louis symphony orchestras, two with the Philadelphia and Cincinnati symphony orchestras, and one year with the Boston Symphony Orchestra.

Rudolph Gruen's Works Heard on the Radio

Rudolph Gruen's compositions have been heard on radio programs. In July Ida Glass and Leah Shaw played Mr. Gruen's scherzo and prelude for two pianos over WHN. Eldon Howells and Agnes Wright, broadcasting over a Columbia national chain, played two two-piano transcriptions by Mr. Gruen of Mendelssohn's On Wings of Song and Tschaikowsky's March Slav. Mr. Gruen and Frances Hall gave another of their series of two-piano programs in August from WTAM (Cleveland).

Frances Hall and Rudolph Gruen played the second and third movements of the Grieg piano concerto from Station WTAM, Cleveland, on August 27. This was given in response to requests after the artists had played the first movement of the work several weeks previously.

On September 3, continuing their series over this station, they played the adagio (second movement) of this concerto in another repetition, and Danse Macabre of Saint-Saëns. Their September 10 program comprised a valse by Antonio Lora (manuscript) and the third and last movement of the Grieg concerto. On September 19, they are to be heard in two-part invention in F (Bach-Gruen), Mountain Splendor (Gruen) and España (Chabrier); on September 24, in Brahms' variations on a theme by Haydn.

Bernard Gabriel under Laberge Management

Bernard Gabriel, American pianist, has signed a contract to go under the management of Bernard R. Laberge. He will begin his New York season with a recital at The Barbizon, New York, and also plans a series of fifteen lecture-recitals on Music of the Western World, tracing the musical history of each important European country from the earliest times to the present. Mr. Gabriel is to be assisted in this series by guest artists, and will illustrate his lectures by playing appropriate excerpts on the piano. The pianist spent two months of the summer as director of Camp Koda, Bridgton, Me.

Irma Duncan Artist Pupils Appear In Euripides Drama

Artist pupils of Irma Duncan, whose summer school for the dance is carried on at Finney Farm, Croton-on-Hudson, presented Witter Bynner's English version of Euripides' Iphigenia in Tauris on August 16 and 17. Augustin Duncan directed the performances. Mr. Duncan is a brother of the late Isadora Duncan, to whom the Duncan School owes its inception. Irma Duncan staged the production and directed the incidental dancing and choruses.

The performances were beautifully artistic, with surroundings which contributed admirably to the effectiveness. The type of dance by the Duncan artists proved particularly adaptable to outdoor work.

W.

HOPE JOHNSTON,
pianist-accompanist. Her pencil sketches of noted musicians have attracted favorable attention in artistic circles.

Philadelphia Orchestra To Make Coast Tour

Ten Conductors, Including Stokowski, Announced for Twenty-eight Weeks' Season in Home City—Eight Concerts for New York

PHILADELPHIA.—The Philadelphia Orchestra will have a transcontinental tour at the conclusion of its twenty-eight weeks' season in its home city, according to announcement recently made by the management. The season will include a Bach-Wagner cycle, with soloists to be announced later.

Leopold Stokowski will conduct forty-seven concerts during thirteen weeks. The guest leaders will include Sir Thomas Beecham, Bernardino Molinari, Eugene Ormandy, Fritz Reiner, Vladimir Golschmann, Werner Janssen, Hans Kindler, Alexander Smallens and Jose Iturbi. Golschmann and Janssen will appear with the orchestra for the first time.

Among the soloists are Fritz Kreisler, Sergei Rachmaninoff, Helen Jepson, Charles Kullman, Nathan Milstein, and the Ballet Russe de Monte Carlo, which will perform at three subscription events. A novelty for the season will be the first performance of Poulenc's concerto in D minor for two pianos and orchestra, with Jeanne Behrend and Alexander Kelberine as soloists, on December 27 and 28.

The New York season will include eight concerts, with Mr. Stokowski conducting five, and the others led by Beecham, Molinari and Iturbi. Among the soloists for New York will be Kreisler and Joseph Knitzer, young American violinist who won the violin prize offered by the National Federation of Music Clubs and the Schubert Memorial, Inc.

M.

Jacobi's Cello Concerto Played at Chautauqua

CHAUTAUQUA, N. Y.—Frederick Jacobi's cello concerto was played in Chautauqua on August 7 by Harry Fuchs and the Chautauqua Symphony Orchestra, Albert Stoessel conducting. Mr. Fuchs performed the solo role with musicianship and feeling, and Mr. Stoessel's direction had his customary skill and thorough sympathy with the intentions of the composer. An ovation greeted the work.

S.

Great Cathedral Choir to Tour

Plans are afoot for an extensive Christmastide tour of The Great Cathedral Choir (of Lincoln, Nebraska) under the conductorship of John M. Rosborough. The project will be called "Tour of the American Cathedrals" and its entire cost has been raised in Lincoln, so that the organization will not be required to charge for its appearances. Visits are contemplated to Evanston, Ill., Cleveland, New York, Washington, Philadelphia, Pittsburgh, and possibly other cities.

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Coming Music Events in German Cities

Berlin, Dresden and Heidelberg Announce Plans for Winter

BERLIN.—The Berlin State Opera is preparing the German première of Respighi's The Flame and a first local performance of The Magic Violin by Werner Egk. Königskinder, Leoncavallo's Pagliacci, Massenet's Manon and Puccini's Sister Angelica are also on the schedule in new stagings. The season will begin with Mozart's Cosi fan tutte and the Marriage of Figaro in new productions. Other works to be heard are Beethoven's Fidelio, Wagner's Tristan, Verdi's Don Carlos, The Woman Without a Shadow by Richard Strauss, one of Gluck's works and various Mozart and Weber operas. At the end of the season the most important of these productions will be repeated in a cycle of "German Masterworks of Opera." Works in lighter vein to be given during the winter are Lortzing's Wildschütz, Auber's Fra Diavolo, Reznicek's Donna Diana, Wolf-Ferrari's Die vier Grobianer, and Cornelius' The Barber of Bagdad. The ballet under the direction of Lizzie Maudrik will give The Barberina and Rhapsodic Dance Scenes after music by Franz Liszt, and Joseph's Legend by Richard Strauss.

The Dresden State Opera opened on August 31 with Mozart's Figaro. Robert Heger's The Prodigal Son (Der verlorene Sohn) will have its première during the season. Other operas scheduled are Weber's Freischütz, Wagner's Lohengrin, Mozart's Don Giovanni and The Abduction from the Seraglio, Eugen d' Albert's Tiefland and Verdi's Traviata and Aida.

New on the program is Verdi's Amelia (Masked Ball), also Orfeo by Monteverdi, and Rossini's Angelina. The Dresden State Opera will be under the musical direction of Dr. Karl Boehm.

CONCERTS AT HEIDELBERG

The concert program of the coming season in Heidelberg contains five symphony concerts, with works by Mozart, Beethoven, Schubert, Brahms and Bruckner, a Richard Strauss Festival, a Schubert festival and performances in commemoration of the 50th anniversary of the Bach Society. The Strauss festival, which will be held in the spring, will last seven days. There also will be concerts by the Philharmonic Orchestra of Berlin. B.

Mildred Dilling Widely Booked

Mildred Dilling, harpist, has had an extensive season during 1934-35. Her radio activities included weekly broadcasts over a coast-to-coast hook-up on WEAF, Sunday afternoons from April through November. October 2, she was soloist with the NBC Symphony Orchestra; February 17, was guest artist with Alexander Woollcott on the Cream of Wheat Hour; beginning June 16, 1935, she appears weekly in Sunday afternoon recitals from WJZ, coast-to-coast hook-up; she has been soloist on Music Guild programs on WEAF and WJZ national hook-ups; in recital with the Gordon String Quartet (twice), the Stradivarius String Quartet, and in a program with Celia Branz, Frances Blaisdell and Joseph Stopak. WOR listeners heard her several times, in chamber music and as soloist with the Little Symphony conducted by Philip James.

Her recital schedule held ten recitals at the Central Presbyterian Church, New York, and, beginning with August, 1934, and continuing through March, she was heard in Greenwich, Conn.; Butlers Island; Middletown, Conn.; George School, Pa.; Marion, Ind.; Indianapolis, Ind.; Utica, N. Y.; at Radio City Music Hall, New York, with the Mildred Dilling Harp Ensemble; Glen Ridge and Plainfield, N. J.; in joint recital with Ruggiero Ricci at Newport News, Va.; at Kew Gardens, L. I.; New York City; the Taft School; Yonkers, N. Y.; Jersey City, N. J.; Miss Walker's School, Simsbury, Conn.; as soloist with the New Jersey Symphony Orchestra in Newark and Montclair, N. J.; at the College of the Sacred Heart, New York City; presented by the Chamber Music Society of America in New York City and Scarsdale, N. Y.; Los Angeles; Beaumont, Tex.; Shreveport, La.; Mountain Lake Club, Lake Wales, Fla.; Highland Park Club, Lake Wales, Fla.; Sea Island, Ga.; Asheville School, Asheville, N. C.; Coker College; Duke University, Durham, N. C.; Harrisonburg, State Teachers College; Chatham Hall, Chatham, Va.; Town Hall, New York; Nutley, N. J.; before the Criterion Society, Hotel Plaza, New York; soloist with the New York Women's Symphony Orchestra at Town Hall, New York; with the Morning Choral at Brooklyn Academy of Music, Brooklyn, N. Y.; Spring Valley, N. Y.; Mendelssohn Glee Club, New York; the White House, Washington, D. C.; the Russian Embassy, Washington, D. C.; before the American Society of Mechanical Engineers; Waterville, Me.; Rye School; at the home of Mrs. Brandagee, Boston; Great Barrington, Mass.; Morristown, N. J.; Sea Pines, Cape Cod, Mass.; Bronxville (N. Y.) Women's Club, Plainfield, N. J.; Hotchkiss School, Lakeville, N. J.; Kinderhook, N. Y.; the Hill School, Pottstown, Pa. (second recital there of the season); Rutland, Vt.; as soloist with the Gordon String Quartet, Music Mountain, Falls Village, Conn.; Lafayette College, Easton, Pa.; Rhinebeck High School, Rhinebeck, N. Y.; Albany State Teachers College; Philips Academy, Andover, Mass.; Brooklyn Children's Museum; before Mayor LaGuardia of New York; at Adelphi College, Brooklyn, N. Y.; with the St. Cecilia Society, Town Hall, New York.

Haubiel Heard in Many Musicales

On August 4, Charles Haubiel gave a broadcast of his piano compositions over the Yankee network from WIMS at Bridgeport, Conn., on the Greta Masson "Inspirational Hour Series." Mr. Haubiel's music for piano solo and voice was featured at a musicale at the home of Mrs. Howard Dietrich at Westport, Conn., early in August. At a musicale at the home of Dr. and Mrs. Grange Woolley on August 2 in Madison, N. J., Mr. Haubiel played several of his own piano solos, recently published. On August 15 at the home of Mrs. J. S. Morey, Brooklyn, N. Y., a chamber music program of his compositions was given by Mr. Haubiel. He was assisted by Charlotte Ryan, soprano; Max Hollander, violinist, and Charles Krane, cellist. Chamber music by Mr. Haubiel was broadcast over WEAF on the Music Guild series, August 17, when he was heard in the triple capacity of composer, pianist and annotater. The program presented his Capriccio in Waltz Form and Scherzo Tarantelle from his Duoforms; three songs, To You, Love Hidden, and Cosmic Christ; and a piano solo, Noche en Espana.

Robert Broadwell Designs Correspondence Piano Course

Robert Broadwell, pianist, of Covina, Cal., teaches the improvement of piano technic through personal correspondence lessons. Followers of his principles are found in many countries, and number pianists and teachers as well as serious students.

The method is designed to eliminate waste practice effort by means of an analysis of fundamental technic habits and provides a series of new type concentration exercises away from the keyboard.

The exercises, according to Mr. Broadwell, isolate each muscle used, quickly provide the individual strength and perfect mental control necessary as a fundamental to the establishing of keyboard habits. With the acquisition of these requisites, a new series of keyboard patterns founded on psychological concepts permits, it is said, the establishment of any desired keyboard habits with the minimum of effort and loss of time.

Lillian Evanti's Engagements

Lillian Evanti, lyric-fioratura soprano, will remain in America during the season 1935-36, fulfilling an extensive schedule of engagements and re-engagements resulting from her appearance here in 1934-35. Miss Evanti, a nature of Washington, D. C., is known on both sides of the Atlantic. Her operatic debut was in Lakmé at the Opera in Nice, and this was followed by appearances in Italy, Germany, France and England. On her native continent she has sung in the United States and Canada, among her concerts here being an engagement with the Detroit Symphony Orchestra (Ossip Gabrilowitsch, conductor) and one as guest soloist for Mrs. Franklin D. Roosevelt at the White House. Her operatic and concert career covers a period of ten years, and her repertoire in the former category includes all the celebrated coloratura roles.

Lovina Gilbert Sings New Work

Lovina Gilbert, soprano, recently gave her first performance anywhere of Claude MacArthur's song, Life and Love. Mrs. Gilbert sang this number on the Cheerio program over WEAF, with the composer present. Mr. MacArthur wrote both words and music to his new composition.

LEON CARSON,
vocal teacher of New York and Nutley, N. J., reopened his studios on September 15, after a summer in Europe, where he attended a number of the musical festivals.

Philadelphia Chamber Orchestra Laboratory for Composers

The Chamber Orchestra of Philadelphia and Composers Laboratory provides composers with an opportunity to hear their works performed in private under laboratory conditions. The organization will be glad to receive manuscripts, and announces that there are no restrictions concerning the esthetic qualities of the music. However, for the present, the offer is confined to works for string orchestra plus a limited number of wind instruments or other combinations within this range. Isadore Freed is director of the Chamber Orchestra and Composers Laboratory. Manuscripts should be sent to Arthur Cohn, 1235 Pine Street, Philadelphia.

The Sittigs Appear in Summer Programs

Margaret Sittig, violinist, and Frederick V. Sittig, pianist, with Clara Rabinowitz, pianist, and Prince Alexis Obolensky, Russian baritone, gave a musicale at Walter Damrosch's home in Bar Harbor, Me., on August 20. On August 16, Miss Sittig was the violin soloist at the Maine Summer Visitors Day celebration at Bar Harbor when more than 10,000 people were present. She also gave three violin recitals in Seal Harbor during her sojourn in Maine.

Edgar H. Sittig, cellist, and Virginia Rea, coloratura soprano, joined with Margaret and Frederick V. Sittig in a Red Cross Benefit concert at the State Teachers College, Stroudsburg, Pa., on August 29. This was Miss Rea's first public appearance with the Sittig Trio.

Sigmund Spaeth Returns from Europe for Lecture Tour

Sigmund Spaeth recently returned to New York, after seven weeks of cruising in foreign waters this summer. His trip carried him as far north as Spitzbergen, and included visits to Norway, Sweden, Denmark, Iceland, Russia, Finland, England and Scotland.

Before the end of September, Mr. Spaeth will be on his way to the Pacific Coast, to fulfill lecture engagements under the management of L. E. Behymer of Los Angeles and Carolyn Ware of San Francisco. He is booked for an entire week between Portland and Seattle, in co-operation with the local symphony orchestras.

Mr. Spaeth plans to spend January and February in the South, and is already heavily booked in the Middle West through March and April, under the national management of Harold Peat.

Concert Activities of Edwin and Jewel Bethany Hughes

Edwin Hughes' concert activities during the summer included a recital at the South Carolina State College and a performance of the Brahms F minor quintet with the South Mountain String Quartet at the Music Temple in Pittsfield, Mass., on August 4.

In conjunction with Mrs. Hughes, he gave a two-piano program on August 14 as the closing recital of the series held during his summer master class in New York. Mr. and Mrs. Hughes have been engaged for a two-piano recital at the Brooklyn Institute of Arts and Sciences in November. They will make a tour of the South in the latter part of January and early part of February.

John W. McIntire Plays Organ Works in Norwich, N. Y.

NORWICH, N. Y.—John W. McIntire, organist, participated in a concert in the First Baptist Church here on August 23. With eminent success he played works by Bach, Thompson, Clokey and Yon. Mr. McIntire has made preliminary preparations for the next examination of the American Guild of organists, and is to fulfill a professorship of music at Asbury Conservatory, Wilmore, Ken., this season. Mr. McIntire is a student under the auspices of the New York School of Music and Arts, New York, of which Ralfe Leech Sterner is director.

Russian Imperial Singers Widely Booked

The Russian Imperial Singers are already extensively booked for this season. Among the appearances for which they are scheduled in this country are concerts in Potsdam, N. Y., Kitchener, Ont., Mt. Pleasant, Mich., La Crosse Wis., Lincoln, Neb., North Adams, Mass., Bay City, Mich., Alexandria and Lafayette, La.

Walter Spry Concludes Classes

Walter Spry's classes in piano technic and historical recital series at Converse College, Spartanburg, S. C., have been concluded. Mr. Spry spent part of his time in Chicago and the balance in the mountains of North Carolina.

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NEW MUSIC OF INTEREST IN FALL LISTS

REVIEWED BY LEONARD LIEBLING
FOR VIOLIN AND PIANO

Modern Sonatas for Violin; selected and edited with critical notes by Albert E. Wier.

This is the latest publication in the Master Music Series, and like the others in that collection, offers material both plentiful and practical. There are 343 pages of music for the pianist, and the removable insert has 103 pages for the violin partner.

In addition, each work is prefixed by a tiny essay giving essential interpretative facts and telling something about the composer and his style.

"Modern" is a title that might lead to misunderstanding, and therefore the compiler explains (in his Foreword) that he has used the term to include sonatas "by composers after Beethoven and Schubert (the last of the great classicists) and accordingly comprises the sonatas of romanticists such as Schumann, and also the works of those who may be called 'modern classicists' such as Brahms, Franck and Strauss."

Furthermore, says the explanation, "Sonatas have been chosen which display melodic and structural beauty rather than innovative tendencies; no attempt has been made to include works which mirror the ultra-modern trend toward atonality and polytonality."

Beside Strauss, Schumann (D minor) Franck and Brahms (G major and A major) the august assemblage in the volume offers also Bargiel, Fauré (A major) Grieg (C minor) Désiré Pâque, Rheinberger (E flat) and Rubinstein (G major). The birth years of the composers range from 1810 (Schumann) to 1867 (Pâque). Only two of this nineteenth century company are living—Strauss and Pâque.

The last named, a Belgian now resident in Paris, has been unduly neglected in America, and his introduction here through the present sonata (he is the creator of two; and also of four Suites for viola) represents a timely and useful gesture on the part of editor Wier. The opus is melodic, smoothly, flowing, characteristic in construction and provided with an especially interesting piano idiom.

It is good to see that the publication saves from oblivion such euphonious and facile old masters as Bargiel and Rheinberger. They constitute an excellent proving ground for students in ensemble playing.

Grieg and Rubinstein sonatas for violin and piano at one period enjoyed universal popularity on the concert stage and in the homes and classrooms. Those composers still outrank most of their twentieth century colleagues, in tunefulness and intimate charm. Franck's only violin sonata, with its eerie harmonies, is of course a familiar masterpiece that seems destined for exceptionally long life. Likewise the Schumann pages—the theme of the third movement still raises a smile because of its resemblance to De Koven's celebrated song, O, Promise Me.

Richard Strauss' early example is one of his freshest and most appealing. However, only highly skilled players can do full justice to the composition. The same limitation applies to the Brahms pair of sonatas, those towering inspirations which seem to grow greater with each passing year.

All in all, Modern Sonatas for Violin brings a wealth of pleasure and musical profit, whose accessibility is enhanced through being contained in a single volume, legibly printed in large music type with wide spacing.

The price is $5, so that the whole musical treasure figures at about one cent per page. (Harcourt, Brace and Company: New York.)

Reviewed by R. M. Knerr

Modern French Chamber Music

Five Works, by Jean Françaix.

A new personality in French music and a representative of the younger generation is found in Jean Françaix, born 1912, who studied with Nadia Boulanger and won first prize in piano under Philipp at the Paris Conservatoire. His piano music has been heard at the I.S.C.M. festival in 1932; his symphony was performed by Monteux in Paris and in America his scores for Beach and Scuola di Ballo have been introduced by the Monte Carlo Ballet Russe. This by no means is the extent of his output to date. At hand are five examples of music by the gifted and creatively resourceful young Frenchman.

Witty, sensitive, balanced, with the Gallic flair for exactness and good sense, his music is in the linear tradition, with considerable use of counterpoint, a spareness of scoring and a nervous mobility of rhythm. A trio for violin, viola and cello is in four movements (*allegretto vivo, scherzo, andante* and *rondo.*) The harmonies are modern in the sense of freeness, but not cacophonous for the sake of shocking the natives. Somewhat more aggressive harmonically is his Fantaisie for cello and orchestra, the accompaniment here offered in a piano reduction. This work contains an opening *andantino,* an *andante, scherzo* and *finale,* and provides a short, attractive, modern score, with deceptively simple thematic substance, but many virtuosic opportunities for the soloist. The Sonatina for piano and violin, dedicated to Cortot and Thibaud, is a brief three-movement opus, including a *vivace,* bristling with chromatics; an *andante,* of simple makeup, with expressive use of double-stopping; and a final theme with variations, that will delight the bravura player of strings. The Concertino for piano and orchestra (two-piano version) shows Françaix' logical musical structure, originality in use of harmony and counterpoint and clarity and grasp of form. The sections are as follows: *presto leggiero, lent, menuet,* and *finale* (*rondo*). The work possibly loses much without the orchestra, in color and ironic bite, but is of particular interest to two-piano artists who wish to make an excursion into contemporary work. Slight but piquant is the brief Scherzo for piano, firmly rooted in classic models but introducing harmonic deviations which would amaze the masters. An interesting, vital and provocative figure, if at present not one of great depth, is found in the young M. Françaix. (Editions Max Eschig, Paris; B. Schott's Söhne, Mainz and London; Associated Music Publishers, New York.)

For String Quartet

Suite from Lucrece, op. 21, by Deems Taylor.

An arrangement of his music composed for Obey's drama, produced in New York by Katharine Cornell, Mr. Taylor's suite includes five sections: Prologue, Serenade, Spinning Song, Lament, and Finale. There is an antique air about some of the pages, appropriate to a story of ancient Rome, and in general the music shows Mr. Taylor's clever resources of thematic invention and clarity of scoring, with modern elements in the harmonization which are not calculated to *épater le bourgeois.* A tasteful novelty for enterprising string quartets. Published both in score and parts. (J. Fischer & Bro., New York.)

Solo Music for Wind Instruments

Juilliard Intermediate Series of Solo Music of Wind Instruments; selected and edited by Georges Barrere; Set One, works by Nicolai Tcherepnin.

These six works, which are credited to the elder Tcherepnin "in collaboration with Georges Barrère," make interesting and colorful solo material for various wind instruments with piano accompaniment. Un Air Ancien (Old Russian Melody) is for flute, Pièce Calme (Pastorale) for oboe, Pièce Insouciante (Carefree Tune) for clarinet, Variations Simples for bassoon, Fanfares for trumpet or cornet, and Une Oraison (Prayer) for bass trombone. The requirements of the various instruments are so well understood by the veteran Barrère, who heads the Juilliard wind faculty, that it is no surprise to find the editing done with great exactness and skill. The simplicity and melodic quality, together with the attractive Slavic idiom of these works, conduce to a wide usefulness in school and studio, as well as recital. (G. Schirmer, Inc., New York.)

For Male Voices

G. Ricordi Collection of Part-songs and Choruses.

Stirring works in varied styles, published separately. Among the numbers for four-part male chorus (TTBB) are the following: Handel's rhythmic Come and Trip It, arranged by Kenneth Yost, which requires a slight command of florid style; Rachmaninoff's The Harvest, a setting of words by Tolstoi, which has rich-toned harmonies and humming effects, as arranged by William Ryder; H. T. Burleigh's transcription of the traditional Surrey song, Some Rival Has Stolen My True Love Away, sturdy and simple in its unaffected folk measures; three of Vené's *a cappella* Shakespeare songs, White and Red, Sigh No More, and Sylvia, artistic if fairly taxing in performance; the old lament, Fool That I am, which reproaches the beloved for her coldness but admits complete subjugation by her charms—music of simple and melodious design by Carlette Thomas; and the spiritual Wade in de Water, arranged by Harvey Enders for four voices with African drum accompaniment—a rhythmically "peppy" offering of dramatic effectiveness. For first and second tenors, *divisi,* is By the Pool at the Third Rosses, H. T. Burleigh's beautifully harmonized setting of Arthur Symons' nature poem, poignant and thoughtful, as well as of exquisite taste. (G. Ricordi & Co., New York.)

Liebestraum, by Liszt, transcribed and arranged for four-part male chorus, with piano accompaniment, by Cesare Sodero; words by Frederic William Faber, adapted by Arthur Knox.

One of the most popular of all melodies is here presented in an ambitious four-part harmonization in which the melody is taken by the first tenors, while the other vocal parts supply the harmony, and the piano is given arpeggio measures. A humming section contributes a striking and most effective close. The first tenors are required to sing a sustained high A, *pp.* at the end. A surefire number for well trained male choruses. (Associated Music Publishers, Inc., New York.)

For Four-part Mixed Chorus

Twenty-one Spirituals, edited by Dr. Hollis Dann.

This compilation offers some of the more popular and characteristic spirituals, in simple arrangements, adhering whenever possible to the primitive forms. There are general tempo markings, and some opportunity for solos in the various numbers. An excellent collection for glee club, school and church use. (C. C. Birchard & Company, Boston.)

Three-Part Choruses for Boys' Voices

Cornfield Melodies, by B. Cecil Gates; **Roll Along, Cowboy,** by Sydney King Russell; and **We Sail the Ocean Blue,** by Sullivan-Riegger.

Attractive material for use in boys' choruses and in school work. Simple, rhythmic, and with occasional opportunities for brief solo work, these are arrangements for two tenors and baritone with piano accompaniment. (Harold Flammer, Inc., New York.)

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Books

List of Books on Music; compiled by the National Association of Schools of Music.

A list of books on music appropriate for school use, prepared by a committee of the N. A. S. M. headed by Charles N. Boyd, chairman, and including Karleton Hackett and Sidney C. Durst. In addition a list of books in the field of public school music was prepared by Prof. Karl W. Gehrkens of Oberlin College. The list aims to be a representative compilation of works by "authoritative and scholarly writers" which are recommended for the guidance of those assembling a music library in schools and other institutions, but is also valuable for the general music lover. Some of the works used in fundamental undergraduate music courses are marked with three stars. The listing is by authors, with title, number of pages, date of publication, publisher, and latest available price, also a brief description of the more important books. There is a useful, if not complete, list of the leading musical periodicals in several countries, with address of publisher and subscription price. An authoritative and dependable brochure for general reference use. (Secretary, National Association of Schools of Music, 3547 Shaw Ave., Cincinnati, Ohio.)

Signposts to Music; an Exploring Expedition for Student and Teacher; by Alvaretta West.

Developed out of the author's experience as a member of the Cleveland Public School Music Department, this book offers a novel and suggestive guide to elementary music appreciation study in schools. In modern educational practise, where "projects" and socialized group activity are encouraged, it would fill a place largely neglected by musical textbooks. The work does not provide an exhaustive history of music, nor a technical analysis of composition, but rather a readable, suggestive description of various phases of music. It is written in vivid, simple and understandable (non-technical) language. The chapters are devoted to melody, rhythm, harmony, form, songs, dance types, the orchestra, composers. At the end of each section are "units of work," providing specific problems or tasks for the pupil. There are also lists of readings, recordings and musical compositions useful in illustrating the text. At the end of the book is an outline of a music memory and appreciation contest, as given in Cleveland with the assistance of the Orchestra of that city. All the material has been tested in actual classroom work. There is a foreword by Russell V. Morgan, Cleveland Director of School Music.

A Student's Workbook, to accompany the text, is published separately in pamphlet form, and contains interesting exercises, "true-and-false" tests and other matter suitable for use with each chapter. (Carl Fischer, Inc., New York.)

For Piano Solo

Fourth Sonata, by Arnold Bax.

The individual talents of Bax, one of the leading members of the contemporary British school, are well exemplified in this rich and characteristic piano sonata, his fourth in this form. The texture of the work is lucid, even though chromatically complex, and the whole is informed with tempestuous emotional drive and vigor, lyricism of cantabile passages, splendor of tonal masses, as well as a strong sense of form. The three movements are as follows: *allegro giusto; allegretto quasi andante; allegro,* the last section culminating in a broad *maestoso* passage, and conclusion marked *trionfale.* A worthwhile novelty for the repertoire of pianists who seek the more sincere and telling expressions of the modern spirit. (Murdoch, Murdoch & Co., London; Carl Fischer, Inc., New York.)

Bach Album, compiled and edited by John Thompson.

A collection of twelve simple Bach airs arranged for piano, containing notes on interpretation and lessons analysis by the editor, as well as a somewhat idealized portrait of the composer. The numbers are about second grade in difficulty. Fingerings are marked. (Schroeder & Gunther, Inc., New York.)

Dance Movements from Beethoven and **Dance Movements from Schumann,** selected and arranged by J. Michael Diack.

Useful for the dance studio and also as piano solo material are these two collections of simple, rhythmically attractive music by the composers named. The Beethoven album includes twelve excerpts, arrangements of movements from symphonies, the violin sonatas, etc. The Schumann is a particularly delightful sampling of that creator's individual works. (Paterson's Publications, London; Carl Fischer, Inc., New York.)

Songs

Three Sea Songs, by Charles Haubiel; poems by Grace Hoffman White.

Atmospheric and rhapsodic settings of three vivid nature poems, these numbers show a new facet of Mr. Haubiel's original creative gifts. Sea Gulls (dedicated to Marie Murray) has sustained vocal line with semi-declamatory style, and is markedly descriptive, the range from B to E. Fog (inscribed to Nevada Van der Veer) is marked *andante con dolore* and has a simple, low tessitura, with sweeping arpeggios in the accompaniment. Range, A to C, in the copy at hand. The third of the separately-issued works, Sea Wind (which bears a dedication to Fraser Gange) is an allegro in *cantabile* style, strong and buoyant, with an ecstatic conclusion in rich harmonies. Range, B to E. The numbers are issued in both high and low voice versions. (The Composers Press, Inc., New York.)

Hope; music by Bruno Huhn; words by Mabel Struble.

A sturdy and fervent number which pleads with Hope never to desert the singer, and is for those who like an ingredient of philosophy with their song menu. The musical setting is marked *allegro maestoso* and is strongly melodic and marchlike. There are versions for high and low voice, the latter ranging from B flat to D. (Galaxy Music Corp., New York.)

Prime; music by Powell Weaver; words by Amy Lowell.

Miss Lowell's verses beginning "Your voice is like bells over roofs at dawn" and ending with the plea "Speak, beloved, say little things, for my ears to catch and run to my heart," are set by Mr. Weaver in gay and attractive fashion. The vocal line is simple, with sustained tones, and the whirring accompaniment is glittering and audacious. Range, E flat to A flat. (Galaxy Music Corp., New York.)

Death of Robin Hood; music by Eva Pain; poem by Andrew Craig.

Unadorned and touching, this valedictory of Robin Hood to his men and to his greenwood is of a poignant and grave dignity that plays havoc with the heart-strings. There are no heroics here, but a vocal line so telling and a text so direct and true that the extremely brief song becomes a potent medium in the hands of a true artist. It is published for medium and high voices, the range for the latter being E to G. (Winthrop Rogers, Ltd., London; Boosey, Hawkes, Belwin, Inc., New York.)

In the High Hills; lyric by Harold Skeath; music by Oscar J. Fox.

A lilting, rising theme introduced by a triplet and vividly suggestive of the climb to heights characterizes this buoyant number. The words express the singer's desire to get up "where you live by gun and rod...where strong men tread, where you feel the breath of God." There is a fine climax on a final high A, *pp.* The song is likely to appeal to the average audience, as it is tuneful, hearty and especially suitable for male singers of the "he man" type. Published in A (range, E to A) and in E. (Carl Fischer, Inc., New York.)

Trois Mélodies, by Marguerite Roesgen-Champion; words by Albert Samain.

Mme. Roesgen-Champion, a prominent harpsichordist and composer of the French capital, has set to music a triptych of exquisitely delicate, impressionistic poems by Samain. These are published under one cover, with French text. Axilis au Ruisseau paints, by means of a chanting vocal line and murmuring piano accompaniment, the enticing picture of a pagan youth playing his flute beside a crystal stream in the verdant springtime. Le Bonheur is a simple setting of a happy domestic scene as a mother lulls her child to rest at nightfall. Le Cortège d'Amphitrite brilliantly depicts the voyage of the goddess in her crystal shell drawn by dolphins, the work mounting to a striking climax on sustained A natural. The three numbers would make an attractive group for the woman recitalist. (Editions Maurice Senart, Paris; Elkan-Vogel Co., Inc., Philadelphia.)

For Soprano Voice

Suite Japonaise, by Arthur Lourié.

A cycle of four songs, for soprano, with Russian, French and English words. The Japanese poems (three of which are anonymous and one by Akahito) are of the brief and vivid sort enshrining impressions of nature. The titles are The Cicadas Sing, The Cherry Blossom, Love, and Spring. There is a fragmentary, epigrammatic quality about the numbers that adds to their charm. The music is of an original, modern idiom, particularly as regards the accompaniments; the vocal line is simple though somewhat taxing in intervals. Vocal range, middle E to C above the staff. An interesting novelty for modernist programs. (Rouart, Lerolle et Cie., Paris; Elkan-Vogel Co., Inc., Philadelphia.

For Organ

The Ninety-fourth Psalm, sonata for organ, by Julius Reubke; edited by Caspar Koch.

A restoration of a work in free fantasia form by a precocious nineteenth century German organist and composer, who was a pupil of Liszt and died in 1858 when less than twenty-five years old. There are three movements, preceded by an introduction; the whole is a learned and remarkably resourceful working out of a single theme in fugue structure, somewhat in the manner of Liszt's fantasies for piano. Most interesting is the connection between the verses of the psalm and the various sections of the work. The editor has supplied fingerings and foot markings, and has made notation changes aiming to correct numerous errors in the edition which appeared in Leipsic after Reubke's death. This provides a large-scale recital number for the organist who is interested in the period of German Romantic music. (G. Schirmer, Inc., New York.)

For Dance Orchestra

Aloha Marimba, by Clarice Manning MacQuarrie and Joan White; arranged by Graham Prince.

A zestful, swinging rhumba tune of the type which is much in vogue in the ballroom. Originally a popular song, it has been given an efficient dance band arrangement by Graham Prince. (Manning Music Co., New York.)

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HAROLD HENRY,

pianist, composer and teacher, has been vacationing at Woodstock, N. Y. He returns to New York after the middle of this month to re-open his studio and resume his activities in the metropolis. (Photo by Unity Studios, New York.)

Metropolitan Forms Opera Guild

Announcement of the formation of the Metropolitan Opera Guild, a new membership organization designed to bring the music-loving public and the management of the Metropolitan Opera into closer cooperation, was made on August 22 by Edward Johnson, general manager of the Metropolitan. Mrs. August Belmont has accepted the general chairmanship.

The Guild's headquarters have been established in the Hotel Pierre. Mrs. Belmont is assisted by Mrs. Myron C. Taylor as vice-chairman, and Harvey D. Gibson, president of the Manufacturers Trust Company as treasurer. Mrs. Herbert Witherspoon has been appointed secretary and is directing the formation of branch guilds, under local chairmen, in districts outside of New York City.

Mrs. Belmont's organizing committee, in process of formation, includes: Mrs. Boris A. Bakhmeteff, Mrs. Arthur Bergh, Miss Lucrezia Bori, Carl Engel, John Erskine, Mrs. Christian R. Holmes, Mrs. Ernest Hutcheson, Mrs. Otto H. Kahn, Earle R. Lewis, Frederic Potts Moore, Mrs. William Barclay Parsons, Alexander Russell, Miss Robinson Smith, Mme. Olga Samaroff Stokowski, Mrs. Joseph R. Truesdale and Mrs. Allen Wardwell.

The Opera Guild is designed "to bring the public and the management of the Metropolitan into closer cooperation; to develop a membership that is not only local but national in scope; to create a greater opera public through constructive activities; and to give radio listeners and all music lovers an opportunity to share in the future development of this great cultural institution which serves not only New York City and its environs but the entire country."

The committee plans to offer those who join the Guild unusual privileges, including that of attending a dress rehearsal at the Metropolitan Opera, heretofore restricted exclusively to the press, directorate and boxholders. The Opera Board will select a dress rehearsal of special interest and significance which Guild members may attend as guests of the Association. They will also be privileged to attend a lecture which will be presented in the opera house by a person of international reputation. All possible preference will be given to season subscribers and Guild members in the matter of securing tickets for special performances, including the Wagnerian Festival during which The Ring will be presented as formerly.

The three types of annual membership which the Guild offers are: sustaining, at ten dollars: contributing, at thirty dollars; and patron, at one hundred dollars. The sustaining membership entitles each member to one invitation to dress rehearsal and one ticket for the opera lecture. The contributing membership entitles each member to two tickets to the opera lecture, two invitations to the dress rehearsal and two orchestra seats for any one regular subscription performance selected by the member during the opera season of fourteen weeks. The patron membership entitles each member to two invitations to the dress rehearsal, two tickets to the opera lecture, and one subscription seat for the regular opera season.

Jeanne Behrend and Alexander Kelberine Heard with Orchestras

Jeanne Behrend and Alexander Kelberine, pianists, were soloists with the National Symphony Orchestra in Washington, D. C., on August 11, and with the Philadelphia Orchestra at Robin Hood Dell, August 18. They played Bach's concerto in C minor for two pianos and string orchestra and a group of solo numbers at each of the performances. Miss Behrend and Mr. Kelberine are under the management of Francis Hawkins of New York.

Althouse Has Extensive Concert Schedule

Paul Althouse, tenor of the Metropolitan Opera, has an extensive concert season for 1935-36. Among his engagements is one with the Cincinnati Symhony Orchestra to sing Siegmund in the orchestra's performances of Wagner's Die Walküre on November 8 and 9. Prior to this, Mr. Althouse will make a recital tour of Canada in October, including appearances from the Pacific to the Atlantic coasts. November 12 finds him in New Orleans for a concert. Among the Eastern cities where Mr. Althouse is scheduled for recitals is Scranton, Pa., on February 3. Kalamazoo, Mich., hears him on April 14.

Monte Carlo Ballet Russe to Give New York Series in October

S. Hurok has announced that the third American season of Col. W. de Basil's Ballet Russe de Monte Carlo will be inaugurated at the Metropolitan Opera House, New York, with a twelve day engagement beginning on October 9 and ending on October 20. Seventeen productions will be offered including seven new ballets which the company added to its repertoire during a three months' season this summer at Covent Garden in London. The list holds Scheherazade, Thamar, Spectre de la Rose, The Good Humored Ladies, Choreartium, A Hundred Kisses, The Midnight Sun, Snegourotchka, Aurora's Wedding, Carnaval, Boutique Fantasque, Les Presages, Petrouchka, La Beau Danube, Cotillon, The Three-Cornered Hat and Union Pacific.

Immediately after the engagement at the Metropolitan Opera House, the Monte Carlo troupe embarks on a transcontinental tour of six months covering the United States, Canada and Cuba and totaling 200 performances.

Stockholm and Liseborg Hear Richard Crooks

Mr. and Mrs. Richard Crooks and their two children, Richard, Jr., and Patricia, sailed from New York in June on the North Cape cruise of the SS. Kungsholm. During the trip, the tenor sang a recital on July 25 in Stockholm. Mr. Crooks sang again the following evening in Liseborg, an exclusive summer resort outside of Goteborg. Immediately following his second concert, the singer flew to Berlin, where he and his family met Mr. and Mrs. Lauritz Melchior. The Melchiors are to join the Crooks family in Canada in September to spend a few weeks fishing and hunting before the opening of the music season.

Rose Dirmann, Lyric Soprano, Active in Church and Concert Work

A native of New Orleans who has recently come to New York by way of Hollywood is Rose Dirmann, lyric soprano, lately added to the roster of NBC radio artists, and to the First Presbyterian Church Quartet of New York.

Miss Dirmann received her training from the late Herbert Witherspoon and from Estelle Liebling. Her studies of concert repertoire in general and of German lieder particularly were made under Hans Blechschmidt, German conductor, and she had oratorio work under Charles Baker.

Engagements filled by Miss Dirmann the past season included an appearance with the Los Angeles Philharmonic, song recitals in New Orleans, Los Angeles, New York City, and positions as soloist in Radio City Music Hall productions, and on the Music Hall of the Air. Her winter plans include a Town Hall recital and an extensive concert tour of this country.

Rayner Engaged by Chicago Grand Opera

Sydney Rayner has been engaged by Paul Longone through William Thorner to appear next season with the Chicago Grand Opera Company. Mr. Thorner is directing Mr. Rayner's activities as well as coaching him in various roles.

MARCELLA HARTMAN,

known in the radio field, appeared recently at the Radio City Music Hall. Miss Hartman is an artist-pupil of Helen Chase.

Christiansen Directs Summer Choral School

Dr. F. Melius Christiansen, director of St. Olaf's Choir, organized a choral school and clinic, held at Lake Winona, Ind., for two weeks, beginning July 28. The summer school was organized with the purpose of providing a practical method of instruction in three fields of choral directing—the *a cappella* choir, the high school chorus and the church choir. A choir selected from members of the class was used for demonstration. Dr. Christiansen instructed the *a cappella* group and chose for his assistants in the other two branches his son Olaf, choral director at the Oberlin Conservatory of Music, and Carol M. Pitts, director of the Central High School Choir of Omaha, Neb. The number of students was limited to 150, and the enrollment was full.

Belle Fisch Silverman to Aid Head of Newark Opera Company

Belle Fisch Silverman has been appointed assistant to Alexander Pernice, general manager of the Newark Civic Opera Company of Newark, N. J. The head of the organization is Santo D'Alia. The company announces a season at the Mosque Theatre of Newark, during October, November and December. The opening performance is one of Madam Butterfly on October 24, and the final offering, a presentation of Aida on December 14. Other productions scheduled are Faust, Il Trovatore, Rigoletto, La Juive, Lohengrin, Carmen, La Boheme, La Forza del Destino, Manon Lescaut, La Gioconda, Martha, La Traviata, Lucia, and La Tosca.

Laughlin-Scionti Nuptials

CHICAGO.—Silvio Scionti, pianist and teacher at the Chicago Musical College, and Isabel Laughlin, daughter of Mr. and Mrs. C. M. Laughlin of Premont, Tex., were married in the Florentine room of the Congress Hotel on August 1. The Rev. John Timothy Stone, pastor emeritus of the Fourth Presbyterian Church of that city and president of the Presbyterian Theological Seminary, performed the ceremony.

After graduation from Baylor University in 1932, Miss Laughlin won the Scionti scholarship and has since received her master of music degree from the Chicago Musical College.

Felix Fox Resumes Teaching at Boston Studio

BOSTON.—Felix Fox resumes teaching at his studio in Boston on September 17. Mr. Fox was for twenty-seven years head of the Felix Fox School of Pianoforte Playing, from which he retired this year to devote himself to private teaching and concert work. In view of the fact that the season 1935-36 marks the 100th anniversary of Saint-Saëns, Mr. Fox intends to present some programs n honor of that composer.

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Coast Orchestras Announce Schedules

(Continued from page 5)

until April. Klemperer, engaged for three years as musical director of the orchestra, will be active as conductor of the New York Philharmonic-Symphony Orchestra during the first half of the season. C. D. K.

OFFICERS OF SAN FRANCISCO MUSICAL ASSOCIATION ELECTED

SAN FRANCISCO, CAL.—With the Musical Association of San Francisco which maintains the San Francisco Symphony Orchestra electing Joseph S. Thompson as president, vice-president and managing director of the orchestra, prospects for a winter symphony season in San Francisco loom bright. Mr. Thompson esteemed in musical and artistic circles, has served for several years as the president of the Summer Symphony Association and was former president of the Bohemian Club.

Leonora Wood Armsby has been the guiding genius of the Philharmonic Society of San Mateo County which sponsors the open-air symphony concerts in the Woodland Theatre at Hillsborough since its inception in 1926. She is well-qualified to occupy the positions entrusted to her by the Musical Association since the success of the Hillsborough concerts is due enirely her leadership.

According to an announcment released by the Musical Association, plans for either a sixteen or eighteen weeks season to begin early in January 1936 will be started immediately. For the purpose of raising the necessary funds to defray such a season, a campaign committee has been organized consisting of Mr. Thompson as acting chairman, Mrs. Armsby, Mrs. Marcus S. Koshland, Robert Ward Miller, Mortimer Fleishhacker, Miss Lena Blanding, Wallace M. Alexander, Raymond Armsby, Miss Lutie Goldstein, Mrs. Howard MacKinnon and Guido Musto.

In addition to the president, first vice-president and managing director, other newly elected officers of the Musical Association are Robert Watt Miller and Dr. Hans Barkan, vice-presidents; John A. MacGregor, treasurer.

ADDITIONAL MUNICIPAL SERIES

At a recent meeting of the Art Commission of the City and County of San Francisco, Edgar Walter, president, and Joseph Dyer, secretary, were authorized to engage the San Francisco Symphony Orchestra for ten municipal concerts at the Civic Auditorium, beginning early in January. Monteux will conduct the concerts. The soloists engaged thus far include Grete Stueckgold and Lotte Lehmann, sopranos; Alexander Brailowsky, pianist, and Albert Spalding, violinist.

The Municipal Chorus, Dr. Hans Leschke, conductor, will appear in the Bruckner Mass, the first of this composer's major works to be performed in San Francisco, and in an operatic program. C. H. A.

Manhattan String Quartet Sails for European Tour

The members of the Manhattan String Quartet sailed on the SS. Champlain on August 16, for their first European tour. After a short stay in Luxembourg they will proceed to London for their opening concert. Other concert and radio appearances will be made in Paris, Rome, Stockholm, Copenhagen, Zurich, The Hague, Brussels, Amsterdam, Geneva, Budapest and other cities. They will return to this country in December for a coast-to-coast tour.

Lutheran School for Organists and Choir Directors Concludes Summer Session

The Lutheran School for Organists and Choir Directors, located at the Lutheran Church of the Holy Trinity, New York, held its closing summer session on August 3. The Rev. Paul E. Scherer is pastor of the church, and Henry F. Siebert, Mus. Doc., director of the school, with Ruth Clark, assistant. Those in attendance at some or all of the classes included Evelyn M. Bergald, Laura M. Couse, Lester Carver, Harold J. Fink, Betty Fidler, Theodore Pade, Ray Smathers, Anna L. Schuh, Lillian G. Wines, Martha Landrock, Mrs. A. E. Hurst, Mrs. Luther Wohlsen, Edwin Groll, Mrs. Francis Neideck, Frances A. Hoschna, Jesse Kettel, Ethel Rittenhouse, Karl Englemann, Bernard Klein, Dorothy Schnibben, Myron Decker, Marguerite Compton, Lillian Martin and Ora Witte.

JOSEF WISSOW, pianist, was soloist in the Tschaikowsky concerto No. 1, in B flat minor, with the Philadelphia Orchestra at Robin Hood Dell, Philadelphia, in July.

Frederick Buldrini Organizes Amati Trio

Frederick Buldrini has organized the Amati Trio, which will be introduced to the music public this season. The members of the trio are Mr. Buldrini, violin; Mldred Sanders, cello; and Jacques Abram, piano. Mr. Buldrini, a native of New York, graduated from the Liceo Musicale Martini in Bologna when he was fourteen. He won a fellowship at the Juilliard Graduate School of New York. He has received several prizes, among them the awards in the MacDowell Club violin and trio contests in 1933 and 1934. He performed the Brahms and Beethoven violin concertos as soloist with the New York Civic Orchestra under the baton of Eugene Plotnikoff. Miss Sanders, also an American, began to study music in Minneapolis under Cristian Erck. She attended the University of Minnesota Music School and has appeared in recitals and as soloist with the University Symphony. Her experience includes appearances as a member of several trios and other ensembles. She also was a fellowship winner at the Juilliard Graduate School, where she studied with Felix Salmond. She has been heard in New York and New England. Mr. Abram, who was born in Houston, Tex., is a pupil of Ernest Hutcheson. The Amati Trio has an extensive repertoire of standard and contemporary music.

Marion Morrey and Alton Jones Heard at Columbia University

Marion Morrey and Alton Jones were heard in recital recently at the McMillin Theatre, Columbia University, New York. Beginning with the Bach organ prelude and fugue in D (transcribed for piano by Mr. Jones), they proceeded with the fantasia in F minor, op. 103, which Schubert composed for piano, four hands, and which was arranged for two pianos by Harold Bauer; and to two dances by Glière; a nocturne and the Capriccio Diabolico by Haubiel; and Silhouettes, op. 23, by Arensky. This diversified list found the Morrey-Jones team entirely able to encompass the shift of mood and technical prowess necessary. They played throughout with grace, spirit and vitality, and displayed unity of purpose and executon. Both are members of the faculty of the Puilliard School of Music. S. T.

John Carroll in Cliff Haven Concert

CLIFF HAVEN, N. Y.—John Carroll, American baritone, gave his annual concert at the Catholic Summer School of America on August 15, with Agnes Clune Quinlan, Composer-pianist, as accompanist and assisting artist. Mr. Carroll displayed his technical and interpretive gifts in numbers ranging from a Handel recitative and aria and songs in French and German to ballads and folk songs in English. After each group he was repeatedly recalled for encores. The pianist lent able support and won applause for solo appearances in music by Bendel, Chopin and Wagner. S.

Edwin Grasse Plans Recitals

Edwin Grasse, American composer, violinist and organist, announces two violin recitals at Steinway Hall, New York, in November and January. The programs are to contain his new violin sonata No. 6, as well as works of Brahms, Mozart and a sonata by Leo Weiner and other pieces. Many engagements are pending for Mr. Grasse this season.

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London Proms and Haslemere Festival Attract

(*Continued from page 5*)

into a slow and hitherto uninterrupted decline. Professionalism, according to him, is in a large measure responsible for this decline, and the Haslemere Festivals are, among other things, designed to show how music can be enjoyed by people who retain the attitude of amateurs.

The Dolmetsch family, three generations of which are now active in these Festivals, are scholarly amateurs; but the accomplishments of one or two of its members come suspiciously close to virtuosity, and it cannot be denied that their particular performances are the most enjoyable of this picturesque group.

The repertoire of these Festivals is, moreover, being gradually extended forwards and backwards to include some ancient examples (like the Bardic songs of last year) and more recent ones. Thus the "modern" name of Beethoven figured for the first time on the programs this year. This, of course, may be due in part to the fact that a "piano of Beethoven's period" has been rescued from the garret of some antique dealer and now forms part of the Dolmetsch armament; for, to perform "old" music with modern instruments is—according to the Dolmetsch doctrine—a deadly sin (although the reverse process does not seem to be regarded as wrongful in the least).

Families

So once again we had the "complete families" of viols, of violins, of recorders and of lutes, besides the harpsichord, the spinet, the Welsh crwth and other weird relics of the past. There was even, for the first time, a whole miniature orchestra of such instruments, conducted by Rudolf Dolmetsch, the crown prince of the Dolmetsch dynasty.

The players and singers included, besides nine of the Dolmetsch blood, pupils and disciples aggregating about sixteen in all and about an equal number of mere musicians playing on such common and garden utensils as flutes, oboes, horns, etc. Among the disciples figured one name familiar in America, that of Suzanne Bloch, daughter of the eminent composer Ernest Bloch, who sang and played the lute softly but charmingly, being loudly applauded by the Dolmetschs on the stage as well as the audience in the hall. Informality of a particularly disarming kind is the outstanding feature of these events.

King Bach

The first concert of each of the two weeks consisted entirely of Bach—from Brandenburg concertos to sonatas and from whole cantatas to mere arias. Then there were evenings devoted to the old music of France and Italy, England and Spain; also some miscellaneous groupings including an ingenious program devoted to "music inspired by nature." And the two Saturday nights, as last year, were given over to authentic old dances, executed on the stage by costumed Renaissance dancers, while players clad in equally fantastic period garments, sat at the side, emulating a kind of private seventeenth-century "whoopee," rather than a formal public performance. The picture was a sweet one and the variety of movement covered up to some extent the monotony of the old dance tunes when they are repeated innumerable times to make up the necessary length.

To pick the "raisins" out of the polyglot musical pie served out during this fortnight would be a difficult task. Many of the pieces, though completely unknown to modern audiences, were so effective that they had to be repeated, as for instance a little French piece of the fifteenth century—a consort for three recorders by De Orto; others, like the Handel Water Music and the Bach cantatas, were familiar enough but took on a novel interest in the antiquarian environment of Haslemere.

Festivals and the Dance Craze

Except for these annual summer events, concert life is quiescent, especially in London itself, while traditional festivals such as the National Welsh Eisteddfod at Caernarvon and the Canterbury Festival at Canterbury enliven the countryside in August.

In the metropolis, however, the ballet has become such a craze that the Ballet Russe de Monte Carlo was able to draw large numbers of spectators to Covent Garden every night until August 24, having held the boards continually since the end of the opera season early in July.

ELEANOR MEHL BERGER, contralto, of Philadelphia, recently opened her season's work with a successful recital at Atlantic City, N. J.

Music Notes From Coast to Coast

BIRMINGHAM, ALA.—An outstanding feature of the summer season was the presentation of Paul Green's Symphonic Drama of the Negro race, Roll, Sweet Chariot, under the auspices of the Birmingham Park and Recreation Board, in Legion Field. An audience of approximately 10,000 witnessed the performance in the uncovered stadium with a Southern moon shedding silver effulgence over the listening throng. This scene lent enchantment to the singing of 1,500 Negro choristers.

The drama, under the direction of John McGee, of the Birmingham Little Theatre, was so naturally and excellently done that many in the audience felt as if they were really watching life in a negro settlement. The choruses were conducted by Harold White McCoo, of the Negro Industrial High School. There were several fine solo voices that elicited vociferous applause. These included Marzelle Moultrie, Charles Bishop, Argentina Sanders, Janice Mayfield, Leo Jackson, Eddie Crowder, and Lillian Moore. Examples of the new dramatic trend included dialogue, pantomine, music, dancing, color, and light. The fact that this cast had never acted before, had never faced a great audience nor stood before an amplifier or microphone made no difference whatever; they went through the drama as if living it, revealing unconsciously the intense feeling, the childlike faith, the fear of the great Unknown, characteristic of the race, in this moving dramatic spectacle.

The Birmingham Music Club, Mrs. George C. Harris, president, has engaged the following artists for the Club's artist course this winter: Kathryn Meisle, contralto; Dalies Frantz, pianist; Nathan Milstein, violinist; Nelson Eddy, baritone; the St. Louis Symphony Orchestra, Vladimir Golschmann, conductor; and the Vienna Boys' Choir.

Chairmen of club committees that will serve this season for the Birmingham Music Club, named by the president, Mrs. George C. Harris, are: Jane Hamill Westbrook, Jr., Club musicales; Clara Hayden, membership; Mrs. Ottokar Cadek, printing; Orline Lackey-Alice Graham, and Mrs. George R. Stuart, Jr., publicity; Mrs. George Morrow and Mrs. Hill Ferguson, social; Emma McCarthy, cradle roll; Mrs. C. R. Sexton, radio; Mrs. E. L. Keiser, club affairs; Mrs. E. T. Rice, ensemble; Glenn Nichols, Young Musicians' Group; Mrs. Glenn Montgomery, Junior Director; Katherine Tierce, Junior Chairman.

Edna Gockel Gussen and Minnie McNeill Carr have returned from Connecticut, where they enjoyed a vacation and attended the E. Robert Schmitz Master Class. They also visited New York City.

Dorsey and Frances Whittington, of the Birmingham Conservatory of Music, enjoyed deep-sea fishing off the Florida coast on vacation. A. G.

PAWTUCKET, R. I.—The Pawtucket Rotary Club recently dedicated with music the Shakespeare Garden in their international Friendship Grove in Slater Park. The garden is said to be the first of its kind in this country and boasts of specimens of every flower and herb which is mentioned by name in Shakespeare's plays and sonnets. Laid out on a chain of small islands in an artificial stream, the islands linked by a series of rustic bridges of white birch, the garden is in a natural amphitheatre. Appearing in the program were a festival chorus of 400 voices from choral organizations and church choirs of Pawtucket and vicinity under the direction of William Smithson; Corina Papino, accompanist; Forest C. Dennis, baritone of the Philadelphia Opera Company, Fred Pollitt, accompanist; the Roma Italian-American Band, Adolph Vezza, director; the boys' band of St. Cecilia Parochial School and the British Canadian Veterans' Band. Among those who attended were the Mayor and many public officials and fully 10,000 people. Percy Hodgson, past-president of Rotary, was Master of Ceremonies.

SALT LAKE CITY, UTAH.—The Church of Jesus Christ of Latter-day Saints has announced the appointment of J. Spencer Cornwall, music director of the general board of the Young Men's Mutual Improvement Association of the Church and director of music for Salt Lake City public schools, as conductor of the Mormon Tabernacle Choir. Mr. Cornwall succeeds the late Anthony C. Lund, who led the big choir for nearly two decades. Temporarily in charge of the choir following the death of Mr. Lund was Albert J. Southwick, the assistant director of music and conductor of the Salt Lake Tabernacle Choir.

Stefan Sopkin Gives Recital at Cincinnati Conservatory

CINCINNATI, O.—One of the highlights in the musical summer season here was the recital given by Stefan Sopkin in Conservatory Recital Hall. He opened the program with three numbers by Bach for violin alone, and played them brilliantly, displaying his fine style and technical equipment. In the sonate by César Franck he was ably assisted by Mme. Karin Dayas. He later performed three Caprices by Paganini and brought the program to a close with Aus der Heimat (Smetana) and the Zapateado (Sarasate). His accompanist for the last group was Amy Lee. M. D.

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MARION CHAPIN,

artist-pupil of Berta Gerster-Gardini, sang on July 11 at the first musicale of the series being given by Mrs. Lewis Armistead at Beechwood, the Newport, R. I., residence occupied this season by Mr. and Mrs. Robert Young. Karl Young was the accompanist and also played a group of solos. (Photo by Arnold Genthe.)

CONSERVATORIES and SCHOOLS

Peabody Conservatory of Music

BALTIMORE—Otto Ortmann, director of the Peabody Conservatory of Music, has announced that arrangements preliminary to the opening of the sixty-eighth year of the conservatory on October 1, have been concluded. Beginning September 16, and daily thereafter, by appointment, the entrance examinations in the advanced department of the conservatory will be given. Appointments for entrance examinations in the preparatory department will be made on and after September 3. The competitive examinations for the nine free three-year scholarships available in 1935 are to be held before the departmntal faculties of the conservatory on September 26 and 27. The special application blanks for the scholarships, which may be obtained from the office of the director, must be filled in and returned to the conservatory office by September 24. Examinations for the yearly scholarships are scheduled for October 3.

For the successful completion of the various courses of instruction, the conservatory offers an Artist Diploma, a Bachelor of Music Degree, and a Teacher's Certificate. The academic subjects required for the Bachelor of Music Degree of the School Music Certificate may be taken at the Johns Hopkins University or at any other accredited institution.

The system of instruction at the Peabody Conservatory has a three-fold aim—the training of students in purely musical subjects for careers as instrumentalists, vocalists and composers; the preparation of students for music teaching in its various forms; and the development and dissemination of music instruction for its cultural values. The curriculum is designed to meet the practical demands which recent educational policy has placed upon art instruction, and at the same time to retain the purely aesthetic values inherent in the subject matter of all the fine arts.

Illinois Wesleyan School of Music

BLOOMINGTON, ILL.—The enrollment in the School of Music, Illinois Wesleyan University, closed on August 10, with the registration far in excess of last year. Application for admission for September, 1936, will be received immediately after January 1. Arthur E. Westbrook is dean of the School of Music at Illinois Wesleyan University, and under his management the institution has grown markedly.

St. Joseph Hill Academy

Hungarian nuns, under Mother Superior Franciska, established St. Joseph Hill Academy on Staten Island, N. Y., some years ago. From its inception, the school has enjoyed patronage from all schools of religious thought. The Mother House of the order, in Vienna, adjoins Richard Strauss' residence, and Sister Franciska was known and appreciated in that institution before founding the Staten Island Academy. Annual commencements are held, and in the early summer Sister M. Veronica gave a combined vocal and piano recital. Mary Wildermann is associated with the institution, in the music department, and has graduated several of the sisters from her Institute. Courses of study covering all grades are carried on under the sisters, covering commercial and Fine Arts subjects, and personal attention is assured each student. Moderate tuition fees are charged.

The Charlton School

PHILADELPHIA—The Charlton School of Theatre and Arts Expression, located at the Warwick, Philadelphia, represents a modern development in preparation for the theatrical or social world combining the requirements of a finishing school with professional training. Registration for this new school begins on September 10, and classes will be held from September 23. The courses have been drawn up to prepare the students for acting, teaching of dramatic arts, directing stage presentations, professional monodrama, and social life. Katherine Anne Brown and Edna Josephine Lillich are the associate principals. The administration of the organization is under William J. Charlton.

A two-year course, leading to the Charlton Diploma, comprises the full course. There are also the evening school, the junior school (including the kindergarten course and the junior course), and the normal school, which gives teachers' training course.

Members of the faculty and their subjects are: Katherine Anne Brown, diction, phonetics, Shakespeare; Edna Josephine Lillich, stage art, marionettes; William J. Charlton, radio, public speaking, salesmanship; Dorothy Royale King, French, German, Italian; Mahlon Yardley, appreciation of opera and symphonic works; John G. Frank, make-up; Thomas Augustine Daly, dialect; Katherine S. Miller and Dorothy Miller Ogden, directors of dance. Affiliated with the school as critics are Samuel L. Laciar and Clara Belle Thompson.

Brooklyn School of Music Education

The fourth session of the Brooklyn School of Music Education, Brooklyn, N. Y. (Carolyn M. Cramp, director), began on September 9. Study is offered in piano, voice, violin, cello, organ, dramatic art, dancing and other subjects. Several new teachers have been added to the faculty, including Janet Williams (who heads the piano department), Louise Barbey (head of the violin department), Irma Williams (violin teacher), Elsie Ahrens DuVall (voice teacher) and Clifford Balshaw (organ teacher). As a new and special feature this season, all private music students are given the privilege of enrolling in a theory class. Rates have been reduced to meet present day financial conditions.

Seagle Summer Music Colony

SCHROON LAKE, N. Y.—The summer music colony which gathers yearly to study with Oscar Seagle is in progress. One of the members is Mrs. Joseph Sheedy, who is being heard in the series of operatic concerts given in nearby cities during July and August. These programs consist of excerpts from the operas Martha, Fra Diavlo and the Gilbert and Sullivan works, with solos interpolated between the scenes. They are under the direction of Maurice Jacquet, French conductor. All the roles are sung by artists who have been in opera, radio or concert.

Thomas Thomas, Welsh baritone, appeared extensively in the East during the past season. Benjamin de Loache and Agnes Davis are both Atwater Kent winners, who recently sang at on of the King's Jubilee celebrations in England. Last spring Mr. de Loache, in competition with more than a hundred other singers, won the Naumburg Foundation prize. Miss Davis and Mr. de Loache returned to the Seagle Colony in July.

Ruth Peter sang leading rôles with the Civic Opera Company last winter. Bass rôles are sung by William Wright, a young basso cantante of the concert stage and radio. Barbara Farnworth, soprano, who gave up a career as a pianist to study voice, is also a member of the Seagle Colony.

Cecilia Music School

The Cecilia Music School, affiliated with Madonna House, New York, is under the direction of Hedi Katz, founder of the Music School of the Henry Street Settlement. The Cecilia is the ninth such settlement school, functioning on a non-profit basis, spreading music education in neighborhood work. Throughout the year this service comprises work with social agencies, schools, public libraries, vocational guidance and a music clinic where auditions and advice are given free of charge. Cecilia Music School is the home of what is believed to be the first International Music Exchange Library with contemporary music from twelve countries.

Albert von Doenhoff Plays Brahms Quintet with Dallas String Quartet

DALLAS, TEX.—Albert von Doenhoff, pianist and composer, who held a master class in Dallas this summer, appeared with

ALBERT VON DOENHOFF

the Dallas String Quartet in a presentation of Brahms' quintet in F minor in an open-air concert on August 28. This work had never before been heard in Dallas and the event was therefore of considerable importance and drew a large gathering of cultured listeners. Mr. von Doenhoff had played the work with the Hart House Quartet in New York and his reading was an authoritative one. The performance was excellent in every detail, particularly for an ensemble which showed serious preparation and musicianly understanding. Haydn's Emperor Quartet and a miscellaneous group comprised the other works heard.

Mr. von Doenhoff was also heard in a recital at the Melrose Hotel in Dallas on August 11. Notwithstanding the intense heat of the day, a large audience was present. Among the numbers presented were Schumann's Carneval and a group of Chopin works. The hearty applause of the hearers after the performance of each number showed their high regard for Mr. von Doenhoff's artistry. B.

Marguerite Potter to Wed Cornelius H. P. Coster

The engagement of Marguerite Potter, singer and conductor, and Cornelius H. P. Coster, of The Hague, Holland, chief officer of the liner Rotterdam, was announced on August 25. Miss Potter is the founder and director of the New York Madrigal Society. The wedding will take place at the Riverside Church, New York City, on October 5.

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LA FORGE-BERÚMEN STUDIOS

The La Forge-Berúmen Studios, New York, have been active throughout the summer. Vocalists and pianists have been presented in the La Forge-Berúmen Summer School Series at the studios, and in the weekly broadcasts over the Columbia Broadcasting System. The sixth concert at the La Forge-Berúmen headquarters featured Mabel Miller Downs, soprano; Elizabeth Andres, contralto; William Schoonmaker, pianist, and the La Forge Ensemble, a mixed chorus, conducted by Frank La Forge. Beryl Blanch and Virginia Duffey were piano accompanists, and Vaclav Divina was at the organ. August 6, the seventh concert brought the chorus, Miss Andres; Emma Otero, coloratura soprano; Charles Lawrence, tenor; Leonid Bolotine, violinist; and Blanche Gaillard, pianist. In the eighth concert (August 13), those appearing were Miss Downs; Elizabeth Wick Tayler, pianist; Dale Gilliland, baritone, and the chorus. Accompanists were Miss Blanch and Miss Duffey. The ninth of these events took place on August 20. On the program were the ensemble, Santo DiPrimio, tenor; John Lombardi, baritone; Mr. Lawrence; Alice Gordon Cooper, pianist; Annie Lauria Felder, soprano; Harrington von Hoesen, baritone; and a sextet, made up of Misses Otero and Andres, and Messrs. DiPrimio, Ellsworth Bell, van Hoesen and Lombardi.

Those who have appeared in the broadcasts include Mabel Miller Downs, Elizabeth Andres, Emma Otero, Dale Gilliland, Santo DiPrimio, Harrington von Hoesen, Charles Lawrence and the La Forge Ensemble.

MAUDE DOUGLAS TWEEDY

Jeanne Palmer, soprano, sang the part of Marina in Boris Godounoff at the Lewisohn Stadium, New York, on July 8 and 9, and that of Yuroslavna in Prince Igor, August 8 and 9. She was heard over WABC on August 10.

Gene Raymond is starred in the moving picture Hooray for Love, with Ann Southern, Mary Danis has been soloist with Enoch Light's orchestra on the McAlpin Roof, New York, for the summer. Dorothy Fox and Charles Walters are engaged for the Paramount picture, The Big Broadcast of 1935. Donald Fiser, baritone, has finished a picture for Warner Bros.

All are pupils of Maude Douglas Tweedy of New York. During the summer this teacher continued her work at her camp at Wanakena, N. Y. in the Adirondacks.

EDGAR SCHOFIELD

Singers from the New York studio of Edgar Schofield are already active in the new season and have also fulfilled summer engagements. Germaine Bruyere was soloist with the Brooklyn (N. Y.) Symphony Orchestra, September 13 and appears with them again today (14) and tomorrow. On August 21 she gave a recital over WJZ, and the same day was soloist with Wallenstein's Sinfonietta from WOR. Carl Schiffeler has been engaged for leading baritone roles with the St. Louis Municipal Opera in October. Marie Zara sang a performance as Yum Yum in The Mikado at Robin Hood Dell, Philadelphia, August 15. Cecilia Jacobsen was heard as Santuzza in two performances of Cavalleria Rusticana in Woodstock, N. Y., during August.

ADELAIDE GESCHEIDT

Adelaide Gescheidt, vocal pedagogue, has reopened her studios in New York, and has resumed the teaching of her unique system of Normal Natural Voice Development. Mme. Gescheidt has evolved scientific principles of teaching designed to produce a true artistry of singing without placement or breathing methods. She is the teacher of many prominent artists.

BERTA GERSTER-GARDINI

Janice Joyce has been engaged for a role in Jubilee, the new musical revue, which will open shortly. Another young singer now studying with Mme. Gerster-Gardini, Diana Walker, will be a member of The Great Waltz Company on tour. Charles Sorce, tenor, has renewed his contract to broadcast every Monday afternoon over WJZ, and Helen Stanage is soloist over WBNX every Wednesday. Inez Barrington was guest of honor at Aunt Susan's Hour over WABC recently.

All are artist-pupils of Berta Gerster-Gardini.

MARCELLA GEON

Before closing her New York studio for the summer, Marcella Geon presented a children's program. The participants were Donald Ross, Toby Schwartz, Miriam Levy, Rose Kraus and Miriam Topasch. The children played charming groups of pieces, displaying excellent musical feeling and nimble fingers.

Also at Miss Geon's studio, Toby Schwartz gave her annual concert and won praise for the advancement she had made during the past season. Toby plays with good technic and growing sense of interpretation. J. V.

ESTELLE LIEBLING

The following artists have been engaged for the Chicago Opera Company, in Chicago, which opens its season on November 4, Maria Jeritza, Eleanor LaMance, Julia Peters and Geri Dorsay.

For the St. Louis Municipal Opera: Maria Jeritza, Colette d'Arville and Lucy Monroe.

Josepha Chekova, soprano, was engaged to sing the role of Carmen at the Steel Pier Atlantic City, on September 6. Tilly Barmach, mezzo, sang the role of Santuzza in Cavalleria at the Steel Pier on August 11.

Jean Tennyson, soprano, was soloist at the last concert of the Salzburg Festival on August 31. The Liebling trio, called, "The Three Minutes," has been engaged to appear on the Gulf Oil program over Station WABC beginning September 29.

Jacqueline Frank will appear in the new Cole Porter show, Jubilee, and Frank Davenport, baritone, has been engaged for the new Schwab show The Beloved Rogue.

Gladys Haverty, Carol Chandler and Nina Dean, are still appearing in The Great Waltz.

Ralph Blane, baritone was the guest soloist of Dick Wilson, orchestra leader of the Marine Roof of the Hotel Bossert, Brooklyn, on September 3. Sue Read was also a guest soloist at the same time.

A group of Miss Liebling's singers, New York Singers, are to be featured in a variety program over WOR beginning September 15.

Miss Liebling's new program, Rhythm Fantasy, is scheduled to be heard over Station WOR beginning Sunday, September 15.

All are active in the Estelle Liebling studio.

EDITH W. GAUDENZI

Edith W. Gaudenzi will return to New York to reopen her vocal studio about September 23.

William Bowers, artist-student of Mme. Gaudenzi, has been engaged to understudy the lead and second male part, and to appear in a small rôle himself, in the forthcoming New York production of George Gershwin's Porgy.

Elvira Helal, soprano, another singer from Mme. Gaudenzi's studio, has been on tour with Creatore's band, singing operatic excerpts and other serious music. Their itinerary has included Toronto, Montreal, Ottawa and other Canadian cities.

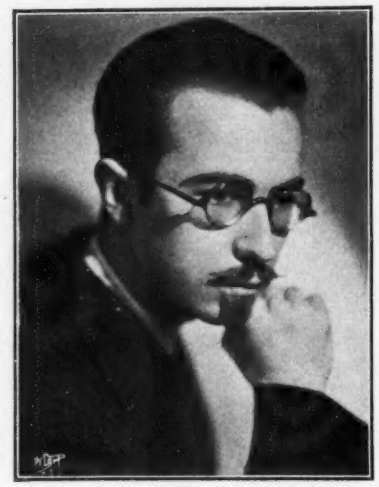
BARBARA BLATHERWICK

Barbara Blatherwick, coloratura soprano, has reopened her New York studio for the coming season and will train students for recital or opera. Training in Lieder singing is an important factor of her work. Miss Blatherwick will accept beginners as well as advanced pupils.

The Italian bel canto, founded on the principles of Manuel Garcia, is the method used in her studio. She specializes in the old Italian diction for Italian singing and it is also used in singing English. Miss Blatherwick will move her studio to an address on lower Fifth Avenue, October 1.

Maria Safonoff and Julia Mery Gilli in Recital

KEENE VALLEY, N. Y.—Maria Safonoff, pianist, and Julia Mery Gilli, soprano, gave a concert at the Keene Valley High School on August 27. The success of the event was due both to the artistry of the participants and to their unusual and pleasing program, which was devoted to The Birds in Music. Miss Safonoff's first group was made up of The Roll Call of the Birds, The Hen (both by Rameau), The Cuckoo (B. Pasquini), two MacDowell ornithological pieces, To a Humming Bird and The Eagle, and Liszt's St. Francis Preaching to the Birds. Mme. Gilli's introductory offerings of vocal excerpts were The Lark (Schubert), As When the Dove (Handel), A Pastoral (H. Carey), The Lark (Glinka) and Were I a Bird (Chopin). After the intermission, the soprano was heard in music by Falconieri, A. Scarlatti and Mozart; the pianist in numbers by Chopin and Paganini-Liszt. Miss Safonoff is an instrumentalist of sterling ability. She has an unobstrusive, dependable technic, and she expresses the moods of the composer with delicacy, insight and poetry. Mme. Gilli's voice is of good quality and well suited to the music of this program. Her innate musicianship was evident in all of her numbers. The audience showed their pleasure by the warmth of their applause. S.



LAMBROS DEMETRIOS CALLIMAHOS,

Greek-American flutist, is giving a series of solo recitals in Berlin, Munich, Vienna. Budapest, and Prague early in the fall. After that he goes to Russia for 1935-36 *as solo flutist with the Moscow Philharmonic Orchestra.*

Lois Bannerman's Career

Lois Bannerman, young concert harpist, who made over thirty public appearances in the East between the beginning of this year and June 1, began to study the harp at the age of seven. She was only ten when she first appeared on a New York concert stage in the ball room of the Hotel Biltmore. She is now fourteen. On January 29, of this year, Miss Bannerman gave a recital at The Barbizon, New York; in April, she won the gold medal in the finals of the Young Artist's contest of the Nassau Philharmonic Society and played as soloist at the final concert of the season; in May, she received the high award for the harp presented by the National Federation of Music Clubs. She has broadcast over WJZ and WINS, and has played extensively before clubs and in schools and churches. She is under the management of the New York Madrigal Society.

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Press Comments

MILDRED DILLING

During the past season Mildred Dilling, harpist, has been the recipient of favorable comment in the press. After her appearance as assisting artist with the New York Women's Symphony Orchestra in Town Hall, New York, Olin Downes wrote in the New York Times: "The last concert of the season, and certainly the best of the three which have been given publicly by the New York Women's Symphony Orchestra, took place yesterday evening in Town Hall. The program was fortunately arranged and offered in one instance a work rarely heard, which deserved to be better known. The reference is to the Mozart concerto for flute, harp and orchestra. It is one of the many scores which show the intuition and adaptability of Mozart's genius. The performance was excellent. Miss Dilling, invited at a late hour, appeared as guest soloist. She discharged her task brilliantly, with authority and gusto, with an obvious grasp of the concerto as a whole."

A Montclair, N. J., newspaper reviewed Miss Dilling's concert in that city: "Miss Dilling's playing of the harp is surprisingly beautiful. She has the technic of a virtuoso and an excellent tone. She made such a deep impression upon the audience that she was recalled again and again."

The Beaumont, Tex., Journal: "To analyze Miss Dilling's music is to attempt the impossible. Only the ear itself—although it must be said that the eye was satisfied by the sight of a fair and gracious woman seated at a golden harp—could catch harmonies and effects so celestial. The whirring of humming-bird wings could not be more delicate, nor the pounding of horse's hoofs (as imitated in one number) more vigorous and definite. The harp seemed to sing or dance, as her fingers, small yet strong as steel, flew over the strings, plucking out a fairy-like melody or resounding passages. Those who heard her harp will anticipate a return."

The Beaumont Enterprise: "Bringing a rare treat in a field of instrumental melody seldom explored by the present generation, Miss Mildred Dilling, gracious lady of the harp, was received with generous enthusiasm. Not only did Miss Dilling, unquestionably a virtuoso in her chosen art, captivate the audience with her Orphean strains, but her grace of personality as well contributed substantially to the evening's enjoyment."

EDWARD KILENYI

"Kilenyi," said Paris Soir, commenting on that pianist's recent Paris recital, "is remarkable particularly for his rhythmic sense, power and clarity. He is an original, ardent and spontaneous musician, and master of his technic." "His playing," Excelsior reported, "is full of life, has movement, color and penetrating expression." Figaro called attention to his "brilliant qualities, supple mechanism and beautiful tone," while Le Journal spoke specially of his "very engaging personality." "Extremely gifted," came from Le Courier Musical. "He displayed the most solid and brilliant qualities of piano virtuosity," carried A Paris. "His success was magnificent," appeared in Le Guide Musical.

EIDE NORENA

Eidé Norena at Copenhagen on June 28 received the following press attention: "Norena, Norway's great and stately singer, who long ago conquered the music world and won a name in the great opera houses of the world, sang to-night at the Tivoli Concert. She sang more brilliantly than ever. The evening was a feast of song. In one of the boxes was to be seen ninety-year-old Nina Grieg (the wife of the well-known composer) who applauded her Norwegian artistic sister," was Politiken's account of the event. Berlingske Tidende found Norena "a shining example of how far one can reach in technic when one has talent allied to workmanship in true unison. She is a singing artist from whom all students should come and learn if they ever have the wish to learn. The whole evening was one of joy and acclamation for the gifted singer." Dagens Nyheder reported, "she gave her voice in all its splendor, and it shines like the sun itself. In her program of opera arias, romantic, and modern songs, she delighted her audience with her eminent versatility." "Her voice," wrote Borsen, "has the loveliest lyric quality, she is thoroughly musical and technically perfect; she has most beautiful clear, pure coloratura. Her pianissimos are delightful and her whole art gives the impression of refined grace and intelligence. It is entrancing listening to this beautiful fine light soprano voice. The audience rose from their seats and gave her a tremendous ovation, which was joined in by the entire orchestra."

CLAIRE ALCEE,

soprano, recently returned to her home, "Fairfield," Fayetteville, N. Y., after spending the winter in Paris. Miss Alcee crossed the Atlantic by the SS. Normandie, and during the voyage presented the ship's concert, by special invitation of officials of the Transatlantique (French Line). The program, accompanied by the ship's orchestra was under the direction of Mr. Bonnety.

OBITUARY

(*Continued from page* 24)

Alexander Krasoff

BERKELEY, CAL.—Alexander Krasoff, tenor and voice teacher, died at his home here on July 17, at the age of sixty-four. He leaves a daughter, Wanda, who is a concert pianist, and a son, Constantine Krasoff.

Mr. Krasoff was born in Kiev, Russia, of a noble Russian family. He took up the study of civil engineering when a young man, but abandoned this career to study music. His twin brother also was a musician and attained eminence as a composer under the name of Gawronski, his mother's maiden name. Alexander Krasoff came to America in his youth and decided to remain here. Known on the operatic stage as Allesandro Venerandi, he sang opposite Tetrazzini in the old Tivoli opera house in San Francisco, and was heard there many seasons with the Lombardi Opera Company. When he retired from opera and concert work, Mr. Krasoff devoted himself to teaching. K. W.

Phillip T. Starck

CHICAGO.—Phillip T. Starck, president of the Starck Piano Company, died early last month in his summer home at Lake Geneva, Ill., of a heart attack. Mr. Starck was the son of the late Philip A. Starck founder of the Starck Piano Company, who died in Los Angeles in April, 1922. Philip T. Starck went into his father's business and was in active charge of the company when he died. His widow, two sons and two daughters as well as two sisters, Mrs. Walton Parker and Mrs. Mark P. Campbell, survive. D.

Edwin J. Bath, Sr.

WILMINGTON, O.—Edwin J. Bath, Sr., died at his home here, July 26. Born in London, 1860, the son of an army surgeon, Mr. Bath was educated in England and served as bugler in the British Army before coming to America. He was widely known as solo cornetist with Sousa's Band and Weber's Band. He organized the Wilson Boy Scout Band of Wilmington and the "Little German Band," which was heard over the radio for several years. He is survived by his widow, Mrs. Etta MacNamara Bath, two daughters, Mrs. Richard Yount and Mrs. Clinton Peale, and four sons, Edwin Jr., formerly of WLW radio staff, now of WAIU at Columbus; Charles, Harry and Fred. M. D.

Paul Braud

PARIS.—Paul Braud, prominent Parisian piano teacher, died here recently. Born August 9, 1860, he won the first prize in piano in Marmontel's class in 1880. He was a close friend of César Franck, rendered signal services to modern French music, and in 1914 was named by d'Indy professor at the Schola Cantorum. When recently that school went through difficulties and the École César Franck was created, Braud was one of those who went over to the new institution. Among his compositions is an Etude de Concert and a two-piano transcription of Eros et Psyché, by Franck. I. S.

Mrs. Alex Bowman

Mrs. Alex Bowman, concert and operatic soprano, known professionally as Maria Serrano, died of pneumonia in a New York hospital on August 18. She was born in St. Louis, her given name being Frances Schwank. Mrs. Bowman studied singing in Germany and Italy, and had sung in opera in Washington, D. C., and at the Lewisohn Stadium in New York. She is survived by her husband, Alex Bowman of New York.

Samuel H. Speck

Samuel H. Speck, retired New York music publisher and former theatrical manager, died at his home in Woodside, Queens, on September 2. Mr. Speck owned the Enterprise Music Publishing Company for many years, and is said to have composed a funeral march for the late King Edward VII of England. He is survived by two daughters, a son, two brothers and two sisters.

Albert Krell

CINCINNATI, O.—Albert Krell, former piano manufacturer, died at his home here on August 31. He was born in this city, and was seventy-five years old. Formerly active in the piano business with his father, he had more recently headed a large real estate development. He is survived by his widow and two daughters.

Fannie Greene

Fannie O. Greene, a teacher of piano, harmony and music appreciation, died on August 29 at her home in New York. A native of Cranston, R. I., Miss Greene was a graduate of the New England Conservatory of Music. She had also studied in Paris with Sigismond Stowkowski.

Leon Marx

CHICAGO.—Leon Marx, well-known concert violinist, died at his Homewood, Ill., home on August 4. Mr. Marx who was born in Cincinnati, received his musical education in Chicago and in Berlin. For several years, beginning in 1897, he was violin soloist with the Theodore Thomas orchestra. Later he became concertmaster of the Chicago Opera Company. Eight years ago Mr. Marx gave up his concert work and became a Christian Science practitioner. He is survived by his widow and adopted daughter. D.

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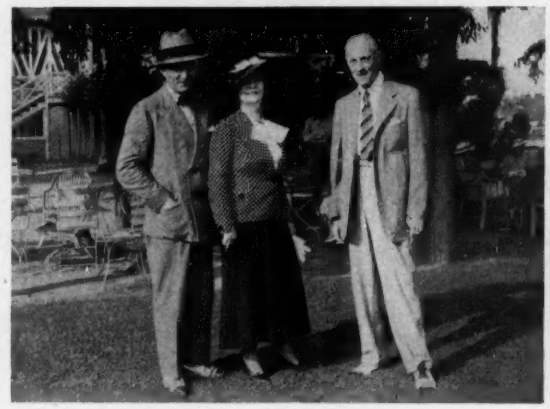


EIDÉ NORÉNA,
soprano of the Metropolitan Opera, with some members of the Vichy Gold Club, during her special performances at the Vichy Casino-Opera, this summer. (Mougin photo.)

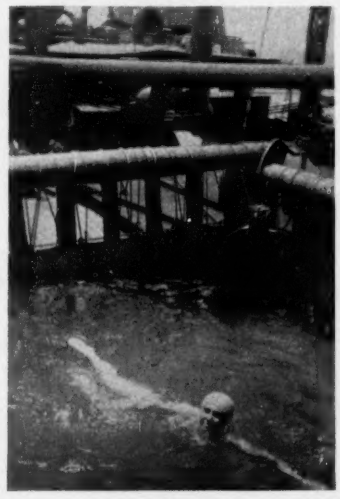
EDWARD JOHNSON and REGINALD STEWART,
The general manager of the Metropolitan Opera conferring in New York with an old friend and colleague from Canada, who, twelve years ago, at the age of twenty-three, played as his accompanist. Since then Mr. Stewart has been a guest conductor for the London Symphony, the British Broadcasting Company, and has led the Promenade Symphony concerts in Toronto. (Wide World Photos, Inc.)

THE YON FAMILY
spent the summer at their ancestral villa in the Italian Alps, at Settimo-Vittone. In the photograph are seen, standing, left to right, Pietro Yon, composer-organist of St. Patrick's Cathedral, New York, and his son Mario; seated, eighty-four-year-old Father Yon, and Constantino Yon, pianist-teacher. Pietro Yon is to make a coast-to-coast tour of America in October and November, after which he resumes his duties at St. Patrick's Cathedral.

AMY ELLERMAN
feeding the pigeons at San Juan Capistrano Mission in California. The contralto spent some time this summer coaching her pupil Irene Dunne for a new motion picture rôle.

D. C. DOUNIS and LEONA BERYL FLOOD,
his artist-pupil. Miss Flood, young American violinist, is making her European début in London late this fall, and will follow this appearance with concerts in other European capitals.

WALTER MILLS,
American baritone, in Paris. While in Europe his schedule included concert appearances in Paris, Antwerp and Rome. In September he begins his 1935-36 engagements and is booked to sing before various colleges and clubs in New York, New Jersey, Pennsylvania and the New England States



FRANCES NASH,
pianist, enjoying a swim at the American Embassy, Rio di Janeiro, Brazil. Miss Nash returned from South America early in August and went to Southwest Harbor, Me., where she remained until September 1, when she came to New York to broadcast over WOR.

A GROUP AT THE RECENT INSTALLATION OF ALPHA TAU CHAPTER OF SIGMA ALPHA IOTA,
national music fraternity for women at Carthage College, Carthage, Ill. Those in the picture, seated, from left to right, are: Mrs. I. W. Bingaman, patroness; Myrtle Boyles, president of Omega Chapter, Chicago; Gertrude Evans, national president; Ada Hondirek, president of Gamma Chapter, Chicago; Mrs. Elmer Hanke, assistant professor of music, Carthage College; Marion Southam, president of Alpha Tau Chapter, and standing, Mrs. C. B. Newcomer, patroness.

AMELIA BRADDOCK,
English mezzo-soprano, on a visit to Roosevelt Mansion, the summer home of Mr. and Mrs. Seligman at Flightstown, N. J. Mr. Seligman is Miss Braddock's accompanist.

LAURITZ MELCHIOR,
heroic tenor of the Metropolitan Opera Company, spent the summer hunting at his estate in Chossewitz, Germany. He is shown on the verandah of his home with Mrs. Melchior.

(See Inside Front Cover for Additional News Pictures)

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